

# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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# A LIVING ART EDUCATION .....



## A Foreword to this year's School Arts



ALL FORECASTS in Art Education indicate a period immediately before us of an immense interest and enthusiasm in American Art Education—Art is being increasingly a part of American needs, and the school curriculums are combining art as an incentive to the learning of many other subjects. This has reached a point where it is almost a fad and requires the greatest of co-operation and participation on the part of all art teachers toward seeing that art combined with geography, science, history, and all other subjects is a serious integration and not a temporary 1938 model idea to be later abandoned. Art must become a Living Art Education and not a frill or play subject in our schools. To become a real part of school life it must step down as a platform subject, and not one only to be talked about in our schools. It must don smock or overalls and roll up its sleeves and produce results in the laboratory and work studio to become a real part of American life.

- Platform Art stressed Correlation. To meet our American fetish of new terms, Correlation was dropped for Integration, and now we are antiquated unless we say "Fusion." Some think that all these theories with not very much lasting application have brought about "Confusion." But be not confused for, after all, the whole search has been one of making art a part of our everyday life, a very necessary need before we can produce a great art. Thought and Experiment must precede Decision.

- We are a people devoted to annual models. Even our washing machines, refrigerators, radios, and automobiles are dated, to persuade us to turn in our last year's model at a loss to secure the same equipment under a new year number with a little different gadget or color. This same mentality has moved over into our educational sphere, influencing us to think that each school year should result in some new stunt or some tricky tool in education for the coming year, rather than deciding that we will do the fundamental things of our subject better than we have ever done them before.

- We need to organize our subjects more placidly and for the needs of our own community rather than the following of spectacular plans arranged for a distant community. We hear spasmodically of nationalizing the art curriculum. Only those ignorant of the many diversified needs in our widely separated industrial, agricultural, and cultural zones urge such changes. In my 1937 journey attending five art conventions, talking with hundreds of art teachers, visiting the out-of-way schools, studying the art work exhibited, I am convinced that art education must not be nationalized in any way, but be permitted to fuse with each community's needs, and to grow representing the people of the community and not some group's ideas at the other end of the continent. How can Art Expression be a "free expression" if it becomes controlled by policies from a "headquarters"? *School Arts* mail has become a clearing-house of art education expression, and its pages can be only a forum, avoiding championing only one type of art theory, any one color system, any one way of evaluations of pupils' work. All these subjects must be adapted to the needs of each community. Color harmonies may be secured from any of the many color theories. Many produce fine results from the grayed, subdued, five-color theory. Others use but the three primary colors and produce equally fine but vivid harmonies. Like religions, there are different art theories all leading different human types toward the same goal—the Kingdom of Beauty. The following excerpts from *School Arts* mail gives a forecast as to how the wind blows, what art teachers are thinking of for the future:

"Why must we have so many 'eras' in Art? We once ridiculed the English story-telling paintings as bad art and now we laud our own group of story-telling artists. Our 'error' in Art is also producing too many 'scrambled murals.' The 'Cyclone Cellar' type of painting will no longer last than did Landseer's 'Empty Chair' as a work of art."

"The Educational Policies Commission, including the N.E.A. and the American Association of School Administrators, in their recent publication state, 'Vocational Education should be thought of as an integral part of the program made available for young people. There is no good reason why in its administration this phase of educational opportunity should be separated from general education. The separation of the vocational school from the ordinary type of secondary school is unfortunate. Regulations and statutes must be modified to bring about their consolidation.'"

"A lot of us know all the Art Terms but not very much about Art Tools. Too many art departments plan fanfare instead of production, and end-of-the-year exhibitions instead of permanent accomplishment."

"It must be realized that *free* expression does not necessarily have anything to do with *art* expression. Consider the child studying the piano. Urged to express himself he will most probably double up his fists and pound the keys. A more timid child may touch the keys hesitatingly, to no effect. Both are *free* expression. Entire ignorance of the possibilities contained in this thing called a piano prevents doing much of anything with it, or through it as a medium of expression. This procedure holds good regardless of what the medium of art expression—whether paint or piano, clay or crayon."

- After all, the Art Teacher who becomes a very integrated part of all that he teaches his students, walking hand in hand with them through the Kingdom of Knowledge, is the one who will grow and advance in his subject. The teacher who only at a distance directs the class in any subject for fear of over-influencing, will find but little fusion of student interest with what he is saying. "Draw and the Child Draws with you, Talk and you Talk alone," is still good art gospel.

Pedro J. Bemón



Primitive man thousands of years ago during the Glacial Period sketched reindeer and bison figures on the walls of a cave in Altamira, Northern Spain, with charcoal and red rock. No illustration of these primitive murals can equal the originals, as they are done over protrusions on the cave's ceiling creating a combined modeled and colored quality.

The subject of fireplace and kitchen scenes so ably done by painters Millet and Josef Israels was one of interest as well to the Egyptian artist of 4000 B.C. These subjects were carved in low relief and colored with tempera paint, excavators of today finding the colors as bright as when originally applied.





Primitive man with a stone chisel depicted scenes in their daily life and experiences in their history, which remain for our study in modern times, engraved on rock walls of caves and countryside. The scene on this page shows a battle for the possession of a bull



# A CAVE MAN'S ART GALLERY

PEDRO J. LEMOS

Director of Museum of Fine Arts  
Stanford University, California

The thirty-thousand-year-old  
paintings discovered by a  
little girl in Old Spain

**P**ERHAPS many artists have had the same doubts that I had when seeing the illustrations depicting the first art of primitive man used in the many books of art history. To see such excellent drawings of buffalo, horses and deer, boar and other creatures, done with vigor and three dimensional qualities, made it difficult to relate their art to the low-browed, hunched-over creatures reconstructed for us as the artists of thirty thousand years ago, by archaeologists or ethnologists of today. Many of these illustrations have been from copies of the primitive things, copied because the dim light and coloring of the originals made successful photographs impossible.

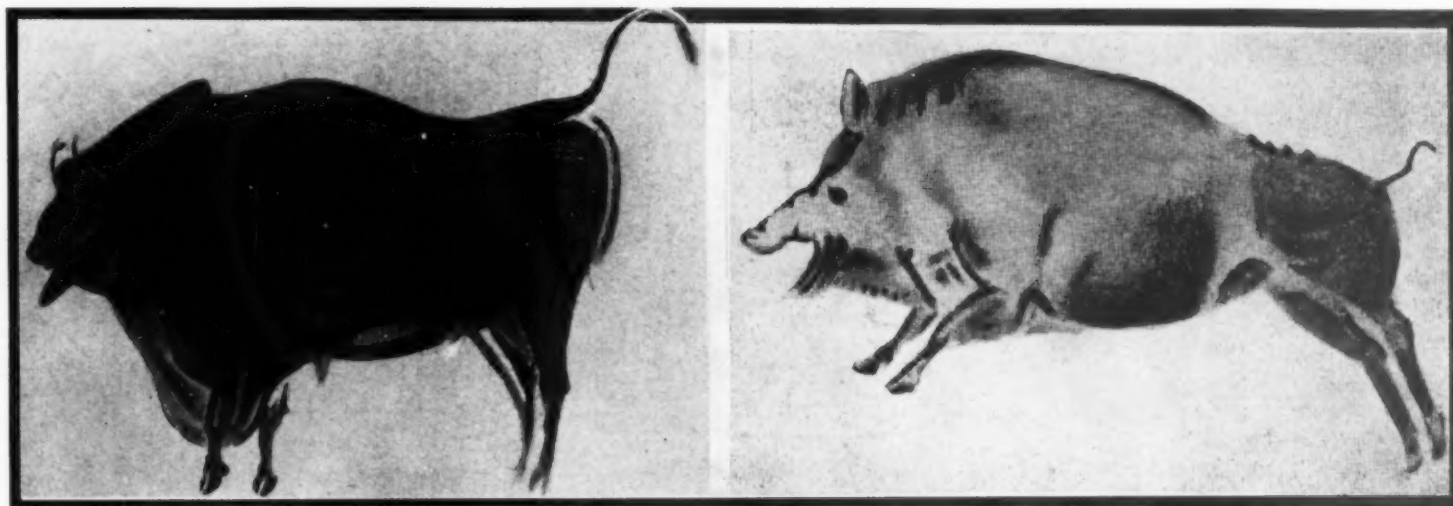
• Thinking perhaps that the enthusiasm and tendency of putting over a great find may have accented the copyists' efforts in bringing to light the cave-man's work, I have had a feeling that the subjects had been rather perfected in the copying. In talking with other artists and students of art, I found the same suspicions lurking rather openly in the minds of most of them. This idea, I know, finally developed the attitude with me to be prepared for disappointment whenever I did see the wonderful Cave Man's Art Gallery at Altamira in Northern Spain. As this cave near Santander, in the Spanish province of Asturia, was not far from my ancestral home, I knew that some day would bring me to the cave and the question of their qualities would be before my eyes. However, I felt sure that the "modern" qualities of their delineations and the "snap" of their shading gradations would prove to have been the interpretation of the many nineteenth century artists who copied the work of the primitive artists.

• In comparing the illustrations of the different art

books, one will find considerable variations of the same subject, which perhaps is accounted for by the copying of copies. Some subjects are done rather carelessly, some are poorly colored, varying as much as different artists in music vary in interpreting a great musical composition.

• All these factors finally left me very much in doubt as to what to expect when a business trip finally took me to Northern Spain, within a short distance of the Altamira caves, with their wonderful ceiling murals. The cave, when originally discovered by Don Marcelino de Santnola, appeared only to have chipped flints and artifacts and remains of many fires used by the cave dwellers. This would be all that the caves apparently had as a contribution to modern art history of the primitive arts, if the little granddaughter of Santnola had not accompanied him on one of his trips to the cave. For sixteen years the discoverer, because of the low ceiling of the cave, had entered it in a crouched position, intent on the remains of primitive life found on the ground. The little Spanish "senorita," able to walk upright and view the ceiling, called her grandfather's attention to the "oxen," and therefore it was not until 1880 that these ceiling murals of early man were discovered.

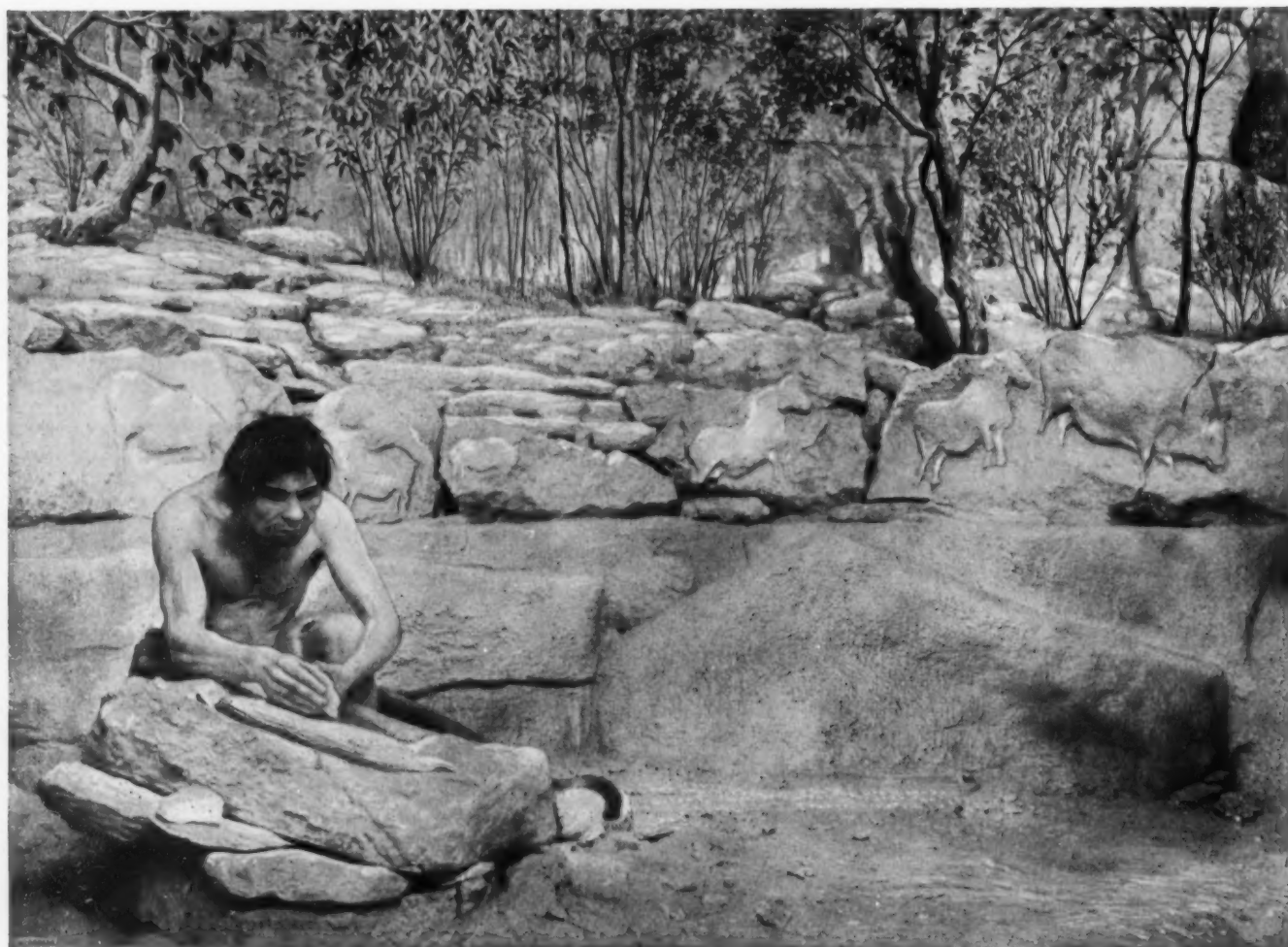
• The nearest modern city to the Altamira caves is that of Santander, which is a continuance of the old medieval city of Saint Andrews. It is located on one side of a beautiful inland bay, a great center for bathing and water sports, easily reached from England, and well known by the English people. A trip to the caves is easily and inexpensively made by a regular bus service, or a group may engage an automobile and make the trip from Santander, stopping at other points of interest. We made the trip in this way



A Bison and Boar painted thousands of years ago by cave men on the ceiling of a cave at Altamira, Northern Spain



The first artists used charcoal and rocks, or pigments made from these, applied with frayed bone to depict man's first murals



Courtesy  
Field  
Museum  
of  
Natural  
History  
Chicago

School  
Arts  
4

Outdoor and cave interior "sculpture exhibitions" by primitive artists, made in the dim past, have been discovered in France





The children of New York's schools begin art working with simple primitive clays and chawks, illustrating subjects in their everyday life



Miss Sullivan, art teacher, and Miss Nichols, Assistant Director of Art Education. Photographs by Robert Steinen



as we wished to see leisurely the points of historic interest with which the section abounds. Roman bridges and medieval homes are located in many sections and the famous medieval city of Santilliana is but a few miles from the Altamira Caves.

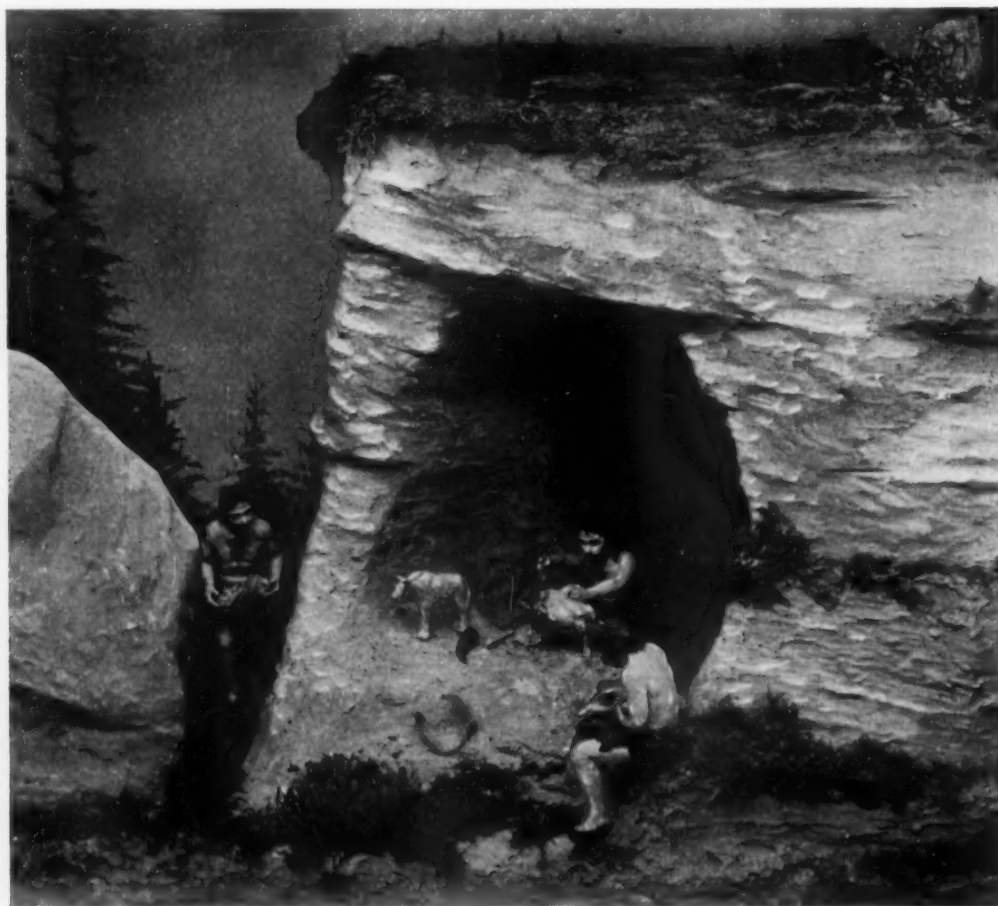
- The entire hour's trip by auto from Santander took us through a wonderful harvest section where the sickle is still used for cutting grain, and women were winnowing the grain in the breeze that came through the valleys from the nearby coast. The auto rumbled over several old Roman bridges built during the Roman occupation between the second and fourth centuries. After passing a group of the "horrios" or quaint granaries on their stone stilts, we came upon a group of men playing their "pelota," a "ball and ninepin" type of game, and suddenly the turn of a corner brought us into Santilliana, the national monument. This old city, fortunately, as a "national monument," has been preserved for future generations by the protection of the Spanish Government, as no alterations or additions, or repairs, may be made excepting under the direction of a government architect or engineer.

- A visit to this quaint remaining city of a very artistic period is like being whisked backward three hundred years into the streetways of the past. Huge arched passageways, and overhanging upper stories with overhanging balconies and roofs, supported by myriads of carved brackets, create a façade that delights the artist and architect.

- This description is diverting from the subject of the cave-man artist, but I thoroughly recommend a visit enroute to Santilliana for any artist-pilgrim who goes to Altamira caves, as it prepares one to be in a mood for the caves. The three-hundred-year-back "atmosphere" gives a little transition backwards to the thirty-thousand-year-ago period into which one finds himself plunged once he bends his head and enters the mouth of the cave which holds the oldest art gallery in the world.

- Leaving Santilliana (named after Saint Juliana), and traveling a few miles, we approached a hill where we stopped at a barrier. We left the automobile and walked to an entrance, after paying a small government fee for admission. Entering from the bright outdoors, into the dim electrically lighted cave, it took a minute to adjust our vision to the color drawings which we found to be on the ceiling and not on the sidewalls. In fact, the ceilings originally were so low that passageways have been cut to enable visitors to walk in comfort upright. A portion of the original floor has been retained and a canvas covering thrown on it so that the visitor can lie on his back and view the paintings, much as the early cave man viewed them as he produced his subjects.

- As I lay on my back looking at the famous leaping bison (some say "sleeping"), I examined the technique closely to see what had been used. As I looked at the contour and drawing of these remarkable drawings, I was surprised to know for the first



North American Indian cave man artists also made good decorated pottery. The African cave man carved masks. The European cave dweller painted and clay-modeled animals

Courtesy  
of  
Buffalo  
Museum  
of  
Science  
Buffalo,  
New York

Courtesy  
Buffalo  
Museum  
of Science,  
Buffalo,  
New York



Cro-Magnon People of Western Europe. This group shows the life of the Cro-Magnon people who occupied the caves of Western Europe, mainly in France and Spain, during the glacial retreat approximately 30,000 years ago. The Cro-Magnon had attained a high degree of artistic ability, which was directed mainly in depicting the animals which were related to their everyday life. Numerous examples of their drawings and paintings on the walls of caves have been preserved to the present time, as well as carvings in bone and antler. They were a race of hunters and depended almost entirely on the chase for food and clothing. Among the animals of the time were the reindeer, mammoth, ibex, bison, and woolly rhinoceros

time that they are partly in relief—perhaps the first bas-relief decorations ever made. The stalactite bumps that occur in underground caves appeared here and there on the ceiling of this cave and a number of them had undoubtedly been the incentive for the animals drawn around them. The bumps were used to represent the shoulders and rumps of the animals so that modeling and contour, or shape, were both thought of by the Altamira artist or artists, whoever they were.

• As I looked around the cave, I could see a reddish rock of sandstone-chalk quality, perhaps produced by the caveman's fire. It seemed to me that the artist had turned to this fire-burned rock for his burnt-sienna, reddish color note, and to the charcoal of his burnt sticks, used for fuel, to do his drawings. Today we would use sanguine chalk and charcoal and secure similar results. After all, the methods perhaps used by these thirty-thousand-year-ago artists and their materials are but slightly different than what many artists use today.

• My three surprises were, first, that the drawings are also semi-relief figures; second, they are on a ceiling and not on vertical walls; and third, that they seem to have been done with red rock and charcoal and not painted. My fourth and greatest surprise was

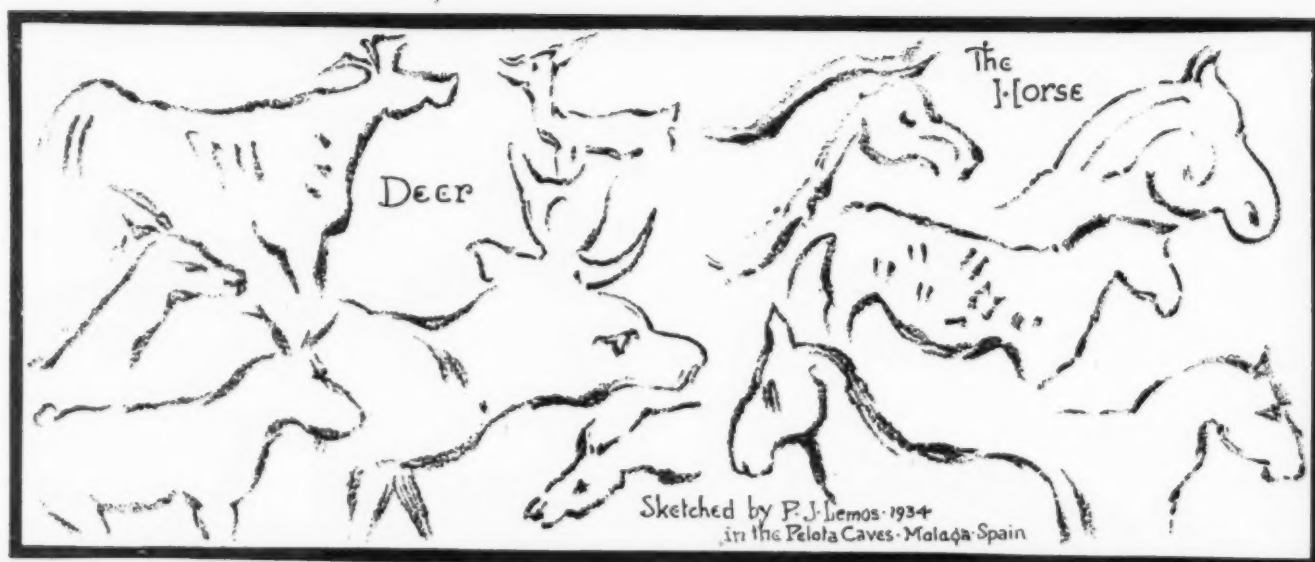
that they exceeded in fine draughtsmanship any illustration that I had ever seen in copies or illustrations of these famous subjects. In fact, they are so superior in quality that I know of but few great masters living down the art ages whose work is comparable.

• Without doubt, these drawings or paintings, whichever they may be termed, as centuries of moisture and oxidization could have merged the mediums, have set a style of graded or shaded contour that appear unbelievably professional. It was not until similar other cave drawings were later found in France, that the art world accepted the Altamira subjects as genuine.

• A little study of the work of primitive artists by the researching artist, or art student, will very soon emphasize that much of the modern trends of art prove the statement that "there is nothing new under the sun." The modern types of sculpture are repeats of the early Hittite and Babylonian forms, the El Greco and Goya styles echo the early Greek Fayum portraits, the Impressionists were inspired by the fine early Byzantine mosaics. In other words, Art has no Epoch. True art goes on through all the centuries, living as continuously as the Altamira subjects, supposedly done thirty thousand years ago.



Godlike Beings carved by Primitive Indians in a cave near Vernal, Utah. Considered the finest group of petroglyphs in the United States of North America



Sketched by the Editor in the Pelota Caves, Southern Spain, soon after the discovery of this cave-man dwelling

Modeled clay bison figure by a cave-man artist, found in the cavern of Tuc d'Audobert, France







Mask design used for textile pattern, by Sally Allen, Mills College, California, student. Roi Partridge, Art Department Director



Africa



New Guinea



American Indian

The Primitive masks by natives in various parts of the world are recognized as excellent decorative design forms

Cut Paper Masks, done in a designed way, has become a popular art Halloween project for schools. Done by first year students, Ripon, California, High School, Betty Milan, Art Instructor



# ART AND MAN

## The Sixth Grade Studies Civilization from Primitive Man to Medieval Times

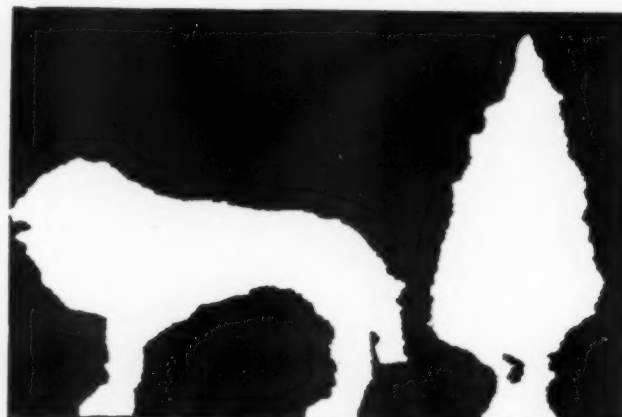
HARRIET M. BUGBEE  
Teacher, Sixth Grade  
Takoma School  
Washington, D. C.



TO FIND an activity in which every child could have an equal opportunity for individual work and originality and yet one that could be made a group project, one that needed no unusual or expensive materials, and one that could be carried on in an ordinary school-room with forty pupils and an average teacher, was my desire. I wanted to base it on the regular curriculum and use it as a means of character development.

- Our history course traced civilization from Primitive Man through Medieval Times, and we decided to illustrate this with crayon as we went along, paying special attention to architecture. Each child was free to choose what he wished to draw and to make as many drawings as he wished. Every drawing must have some value from the history point of view, be done in an artistic way, and be exhibited for class comment when finished. The pictures might be copies or purely original in design. The most interesting ones were to be grouped and mounted to form a series of charts.

- From time to time I gave a class lesson to bring out some special point of selection, arrangement, or method of work, followed by several periods in which



Paper Tearing is a good beginning for learning shapes of objects. From third grade, Aurora, Minnesota, Schools. Helen Baxter, Art Teacher

the children continued their individual work, asking for help or suggestions when necessary.

- Each child had his own box of crayons and a large manila envelope in which to keep his drawings. Against the wall were two pieces of mounting board, each four by five feet, on which he could pin his drawings at eye level and view them from a distance to get effects and to receive criticisms from other members of the class.

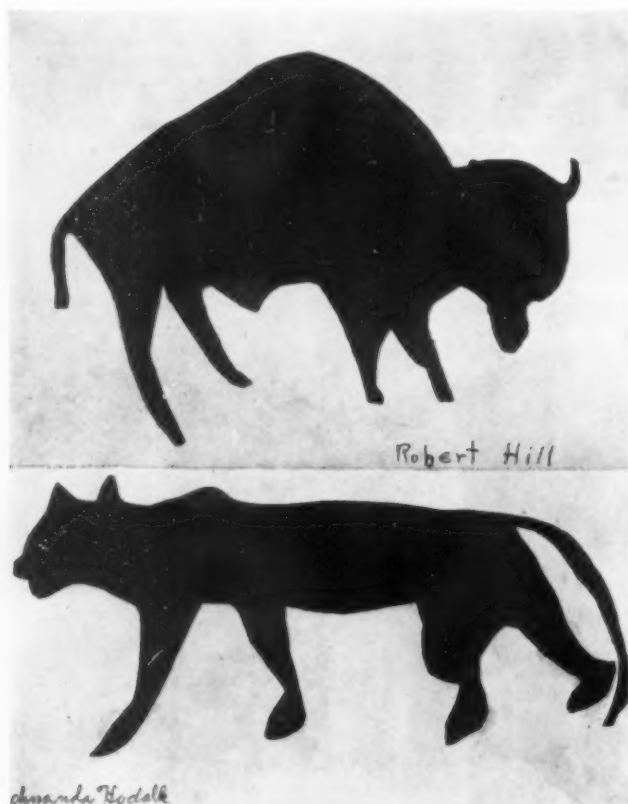
- We found that to understand the architecture of periods and countries, we must know the special geographic conditions, the resources of the region, the customs and beliefs of the people, their needs, and how these needs were met.

- There was an immense amount of reading done, oral and silent, for facts and for pleasure. The children brought books from home and from the public library. We had many pictures which they studied to get clear conceptions before they tried pictures of their own. We showed sets of lantern slides with explanatory talks by the children.

- We took a trip to the National Museum to see examples of Egyptian art; visited the Corcoran Art Gallery for Greek sculpture and pottery; observed public buildings to learn various classic types; and spent a morning at the Washington Cathedral where the guide explained not only the construction of the building but the symbolism that makes a cathedral such a wonderful work of art.

- In our study of United States geography, we found that modern conditions are developing a new type of architecture, the skyscraper, which is gradually evolving into a structure of real beauty. So we decided to include this as a final type in our series, and picture the skyline of a great city.

- In addition to our work on the charts we experimented with making slides for our lantern, including



Cut Paper Animal Studies, using black paper, is a grade subject helpful in teaching correct outline of nature forms

Cowboys  
by  
Betty Jaenecke  
and  
Myrna Pruett  
Grade 1



Garfield School  
Parsons, Kansas

in the set two or three pictures for each period of history that we studied. These were traced from pictures on to thin glass plates with a very soft black crayon pencil. Each slide was planned to illustrate a definite type of architecture.

• Nearly every child loves to draw if he is allowed to draw what he wants. They found pleasure in producing something a little new or different. They learned in making the charts and lettering them, as well as in making their individual pictures, that unless the work was well planned the result was a failure. They learned to make constructive and kindly criticisms and to accept criticism good naturedly.

• Many of them showed remarkable progress in artistic ability as a result of constant drawing with

criticism, instruction in general art principles, and study of pictures. They gained skill in combining colors and in using contrast of color or tone to enhance values; they learned to place pictures well on a page or chart and how to plan and space lettering; they gained in ability to see form and to judge the relative importance of objects in a picture; they discovered the importance of the point of view and the interesting fact that each artist puts into a picture something of his own personality.

• Through it all they learned that it is interesting to plan and carry the plan through; that working with others toward a definite goal is an inspiration; that the one who has the best time is the one who does the most; and that there is nothing so satisfying as the contemplation of a piece of work well done.

#### CHARTS

##### I. PREHISTORIC TIMES

An attempt to show in pictorial form the beginnings of things; the sun and its children, prehistoric animals, the use of fire, cave men and their pictures.

##### II. EGYPT

Individual work, suggested by a trip to the museum, many pictures, and much reading.

##### III. GREEK POTTERY

Drawing terra cotta and black. Form and design studied from real vases at the museum and from pictures loaned by the public library. A form was cut from folded paper and traced onto the drawing paper, then a design to fit the form was worked out lightly in pencil and filled in with crayon.

##### IV. MEDIEVAL TIMES

These castles were drawn in free time and were purely imaginative, but a definite effort was made to achieve pleasing color effects.

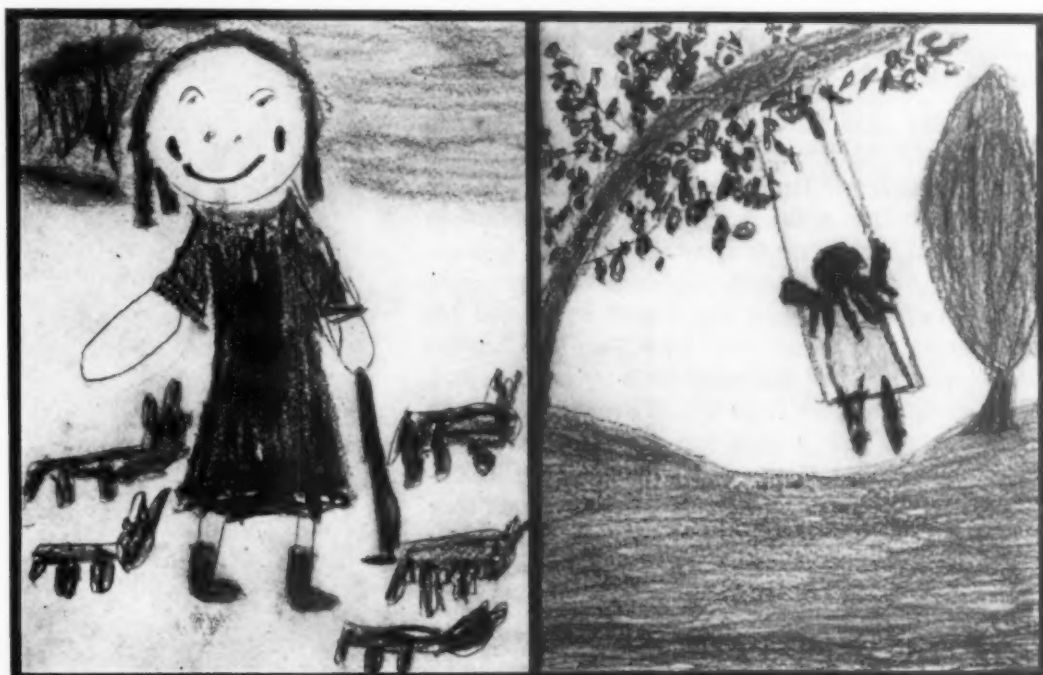
##### V. CATHEDRAL WINDOWS

The rose window gives an opportunity for a study in symmetrical design. Paper folded and cut was used as a stencil. The leads were done in black, and the glass represented by vari-colored shading.

##### VI. MODERN SKYLINES

We considered point of view and atmosphere—bright sunlight, night shadows, the purple of evening.

Two First Grade Story Illustrations. The first is Bo Beep with her sheep, from the schools of Terra Haute, Indiana. Dorothea Megenhardt, Art Teacher. The second is a little girl swinging, from the schools of William, Arizona. Edna Craig, art teacher.





# LEARNING BY DOING

KATHERINE E. CONDON

Head of Public School Art Department  
College of Fine Arts, Syracuse University  
Syracuse, New York



THE modern theory of teaching emphasizes practicability of learning by doing. "Learning follows use rather than subject arrangement."<sup>1</sup> The child is allowed to think for himself with unrestrained zeal. The aim is to begin with what the child knows and from his own experiences allow him to acquire the unknown for himself through the process of activity. "Subject-matter never can be instilled in the child from without. Learning is active. It involves reaching out of the mind. It involves organic assimilation starting from within."<sup>2</sup> His creative ability broadens with activity; he becomes a part of an accomplished experience. "The child is the starting-point, the center and the end. His development, his growth, is the ideal. Personality, character is more than subject matter. Not knowledge or information, but self-realization is the goal."<sup>3</sup> When the curriculum becomes subordinated to the perception and feelings of the child, we may indeed feel that we are aiming toward a goal which has the growth of the child at heart. "Art undertaken in response to an inner urge becomes a creative expression for the individual."<sup>4</sup>

- In the development of an integrated program, it is best to consider the steps which lead to the actual execution. During the first three grades there is very little opportunity for integration, inasmuch as reading and arithmetic are about the only subjects taught apart from the special subjects.

- In this primary group the art work should be of the creative type, growing out of the experiences and interests of the child. This should not mean that he is allowed to go on and on expressing his ideas and feelings without any guidance whatever. The teacher stands in the background to inspire and to guide.

- The first grade is an orientation course, so to speak; the child becomes acquainted and experiments with different mediums. Fairyland is very real at this age and spontaneous expression of the images created in the child's mind, of his thoughts and experiences, brings joy and happiness which are a delight to see. We must be careful not to kill his enthusiasm to express himself by telling him that his "daub" does not resemble what he is trying to depict. The grade poet being Robert L. Stevenson, many of his fascinating poems from the "Child's Garden of Verse," lend themselves to free expression. Children love to draw the various intriguing animals they read about, or illustrate the captivating songs they have learned.

<sup>1</sup>Kilpatrick, Wm. H. "Education for a Changing Civilization." Page 118.

<sup>2</sup>Dewey, John. "The Child and the Curriculum." Page 13.

<sup>3</sup>Ibid.

<sup>4</sup>Pack, Arthur N. "The Challenge of Leisure." Page 179.

"Learning is Active"

"Modern teaching emphasizes practicability of learning by doing"

"Subject-matter never can be instilled in a child from without"

- In the latter part of the first grade most children may be led to bring the earth and sky together by leading them to find the connection through observation from the school window. Children unconscious-



"Dark Pony"



"Spring"



"Mary, Mary, Quite Contrary"



"Little Bo Peep"

School Arts

12

First Grade Drawings

ly use dominance, drawing the part important to them very large, to the exclusion of proportion.

• In the second grade the child through directed self-criticism will see that he needs help and training in figure drawing, decoration and perspective, or near and far, as we call it in these grades. Starting with elliptical figures in action and making them true to form with simplicity, the bewitching Indians may be clothed with blankets and bright feathers. A child may need advice about the proportion between the Indians and the tepee or between the little girl and

"The Wind"

Second Grade



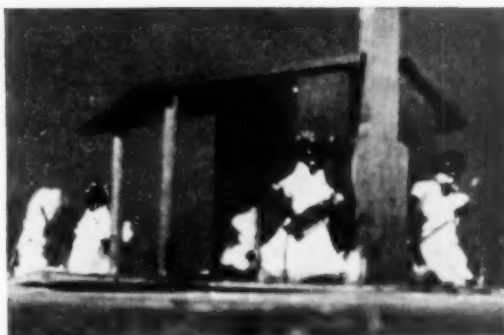
"The First Robin"

Third Grade



"Cabin in the South"

Fifth Grade



"Life in Colony"

Sixth Grade



the flowers in her garden. By thoughtful questioning on the part of the teacher the pupils will be able to detect their own mistakes without losing their enthusiasm as they would do if they were told outright that the drawing was poor.

• The alert teacher makes or suggests the environment to which the child responds. The latter realizes the satisfaction of making something he has thought out for himself. He relives games or trips by drawing and constructing his experiences. Contrast this method with the stereotyped set assignments of yesterday.

• The third grade integration may involve nature study and the health program. What is more exciting to a youngster of this age than seeing the first robin and making a bird calendar for recording it?

• As stated previously, the major portion of the work of the first three grades is creative expression, integration entering in wherever possible. However, if we give nothing to the child in the way of directed criticism, as some think that we should not, he will himself feel that he is not making progress and will lose interest. As a result the teacher will soon find that she has let herself out of a position. Children tire of too much freedom and will ask, "Do we have to do what we want to do today?"<sup>1</sup>

• With the modern progressive program, beginning with the "known" in the child's experience and reaching out into the unknown, the child searches for the pleasant rather than the unpleasant as a means of motivation. With the proper guidance through these first attempts of expression, he gains confidence in himself and his initiative expands. In the second and third grades the child is coming out of his imaginative world and is facing concrete facts. He is no longer satisfied with "resemblances" but demands the "naturalistic"; he wants his Eskimo to look like an Eskimo. He feels the need of help and guidance and the trained teacher will be standing by ready to give advice and inspiration when and where needed. Mediums suitable for these grades are: Paint, wax crayons, modeling clay, cloth, wood, paper, cardboard, and yarn or string.

• The full integrated program begins with the fourth grade. The ideal is to study the same topic in each subject instead of covering them separately and at different times. For example, when Egypt is being studied in the second quarter of the four-one grade, the English class would be reading about the treasures of old Cairo or the famous pyramid of Gizeh and the deep mystery of the Sphinx. The Geography class might be delving into the fascinating Nile and the location of the various points of interest. The Nature study hour will discover the interesting birds, animals, and butterflies that inhabit this country. In the Music class the supervisor is telling the story of Aida, and is playing records from the "Dance of the Nubians" or the "Dance of Cleopatra's Slave." The Art teacher is linking all this together and making the

<sup>1</sup>Dewey, John. "Construction and Criticism." Page 11.



facts gleaned from the other departments concrete through graphic expression and construction.

- Egypt, then, to the child is no longer an isolated topic to be forgotten the moment the subject is covered. It has become a vital reality to him as he has put himself into Egypt and has translated his conception through motion of the hand. The subject matter learned has given the impetus to his creative powers and these in turn find expression in the art classes.

- The art supervisor should begin working on a project about a week after the subject has been started in the other classes in order that the pupils may have some background of knowledge from which to draw. There should be a long discussion of the topic, all pupils participating. Each child should be given freedom of choice in selecting the type of work best suited to his liking. Some prefer to work with paint and will make a large illustration on wrapping paper; others are fascinated in building up a salt and flour frieze of some point of interest in the life of the Egyptian. The musically minded will want to draw or carve the Egyptian lyre out of soap or wood. Others can best express themselves in handwork and may choose to carve the sphinx or an obelisk in soap, or fashion it from clay or a modeling preparation. An illustrated map interests the more mechanically minded. Some of the girls are interested in dress and will want to make some costumed Egyptian figures. Egyptian motives of design enhance those interested in decoration. Free brush designs for decorative purposes will satisfy this desire.

- Out of all this grows the appreciation of all that is fine and beautiful in Egypt and Egyptian Art. As Arthur W. Dow said, "The true purpose of Art teaching is the education of the whole people for appreciation."

- Between the fourth and eighth grades inclusive, the integrated plan should be carried out in a most interesting and comprehensive manner. When a new medium is used, time should be given for experimenting with it; when figure drawing is needed, give

a lesson or two in drawing the elliptical figures. Study the costumes of this period and country and adapt the style of dress to the elliptical figures. If the child is struggling with the perspective of a Greek temple, explain the difficulties away. When decoration is to be applied or designs created, give a demonstration lesson on the principles involved. Painting involves an explanation of color mixture and a talk on harmonizing colors. What child is there who doesn't love to use color and a brush? Any of the crafts will require explanations and testing.

- In the fourth and fifth grades, jointed cardboard figures dressed in cloth are excellent in illustrating a story for English or an exciting episode studied in History. In the sixth, seventh and eighth grades, marionettes are invaluable, as they carry into practical use so many of the mediums and techniques which are being used in these grades. Marionettes give excellent instruction in color, rhythm, and speech. Stage designing plays an important part in this phase of the art work. Making the stage gives a splendid opportunity for integrating with the manual training department. The home economics division will be glad of a chance to do something different in the way of sewing the costumes designed in the art classes for these funny little puppets.

- Masks are irresistible to the Junior High boy. He loves to interpret his idea of one of the emotions.

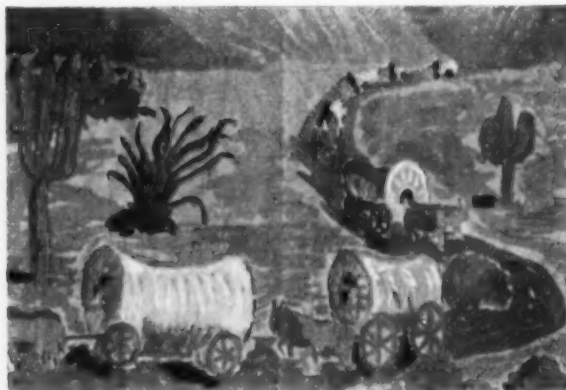
- Large painted friezes involving good composition, figures in action, etc., require research which is of invaluable benefit not only in the art class but in fixing the subject matter in mind.

- In all of the work throughout the grades and the junior high school, there should be standards for checking up the techniques and mediums used. The danger in allowing the creative expression is for the teacher to sit back and be satisfied with whatever the child does and feel that it is all right because he has been allowed to express himself freely and in any way that he wished. This should not be the attitude. We must give the pupils a background of good thorough training, otherwise our efforts will be in vain and there will be no need for art teachers. There is a greater demand now than ever before for the trained art teacher. The integrated work calls for special skill in figure drawing as well as all the other divisions of art work.

(Continued on page 11-a)

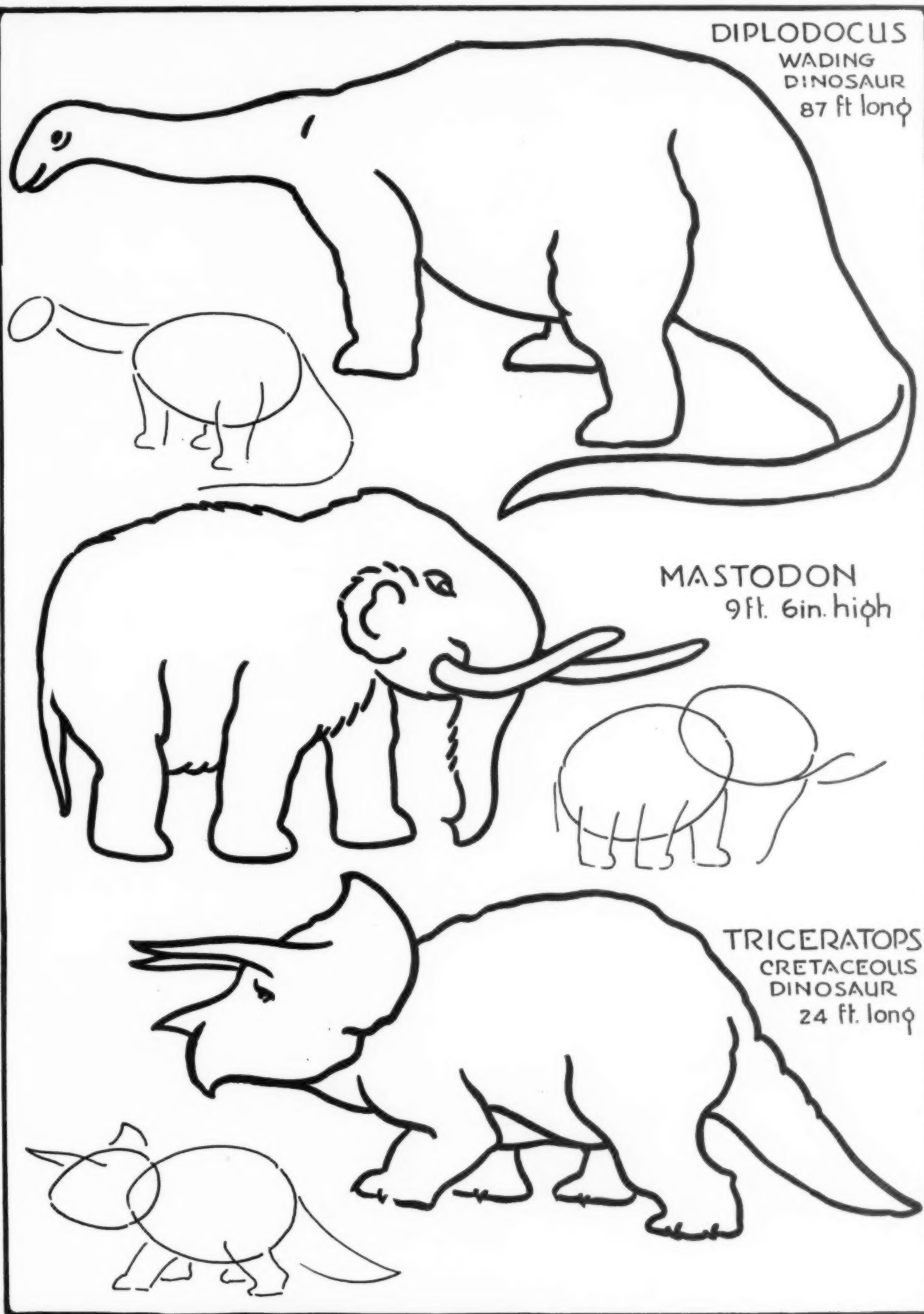


Indian Life brings cardboard, paper, and cloth into use. Seventh Grade

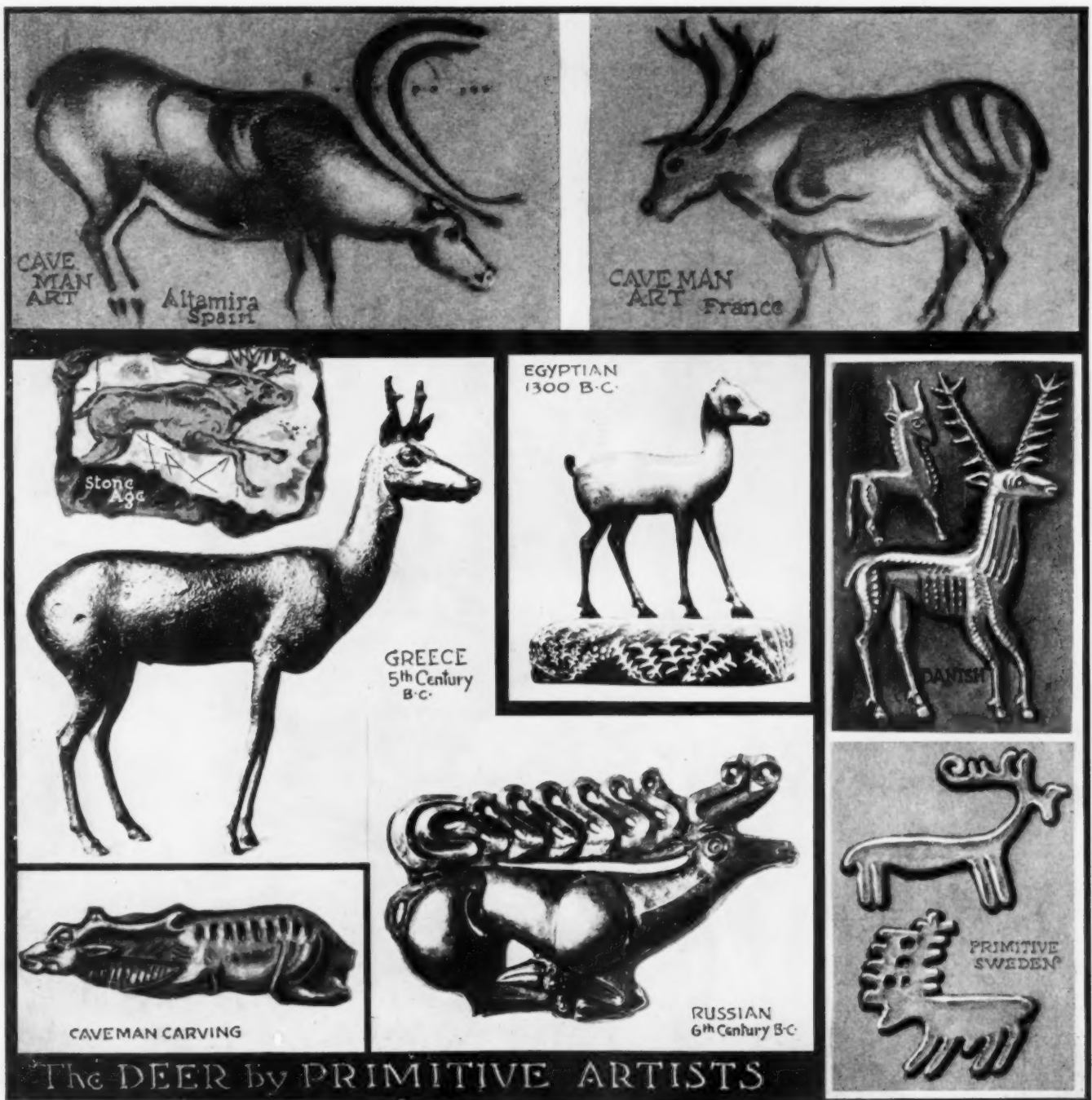


"Westward Ho" History Subjects involve composition, perspective and research. Eighth Grade

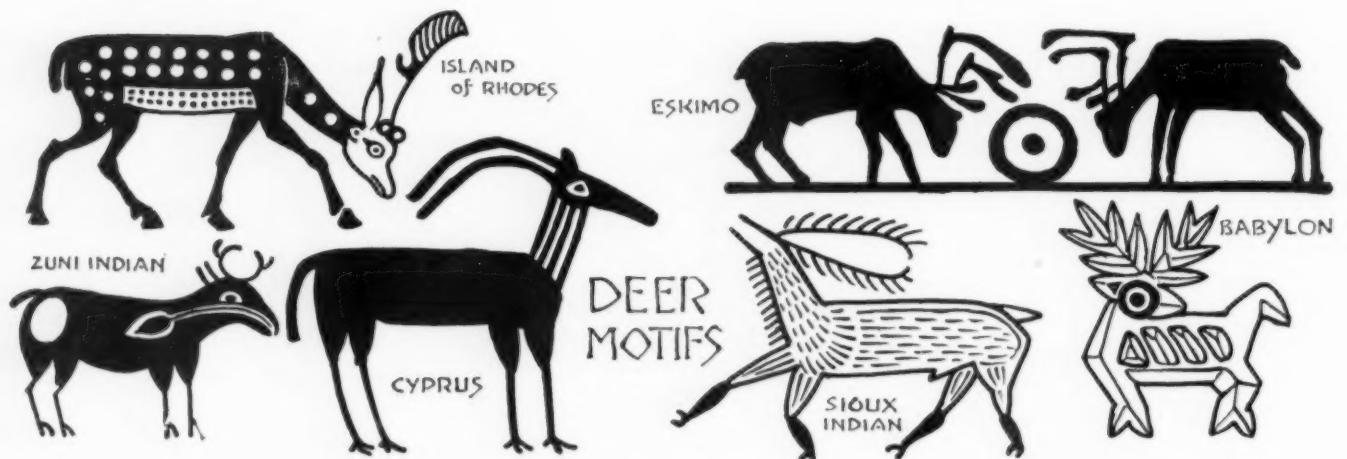




The use of ellipses and circles will help the drawing of the mastodon, the dinosaur or other prehistoric animals



The Reindeer period, also known as the Paleolithic Art Age, marked the height of prehistoric art. Later periods never succeeded in reaching as high a standard. Reindeer and bison were the favorite subjects



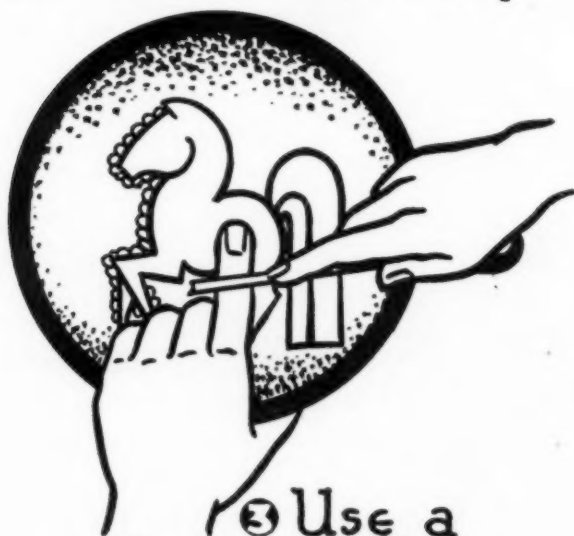


# CARVING A WOODEN BOWL

Wooden bowls are very attractive when decorated in the following way.



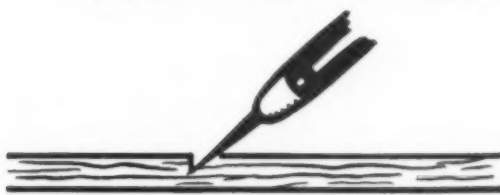
② Hold knife at right angles to design & cut all lines  $\frac{1}{8}$ " deep.



③ Use a small gouge to cut small grooves up to the design.



① Draw design on paper and trace onto bowl.



④ Cut up to other lines at an angle. Then go back and clean out all grooves with knife. Sand bowl smooth. Make stain by thinning showcard color of any desired hue and apply with a brush. After the color dries, sand lightly and finish with lacquer or wax.



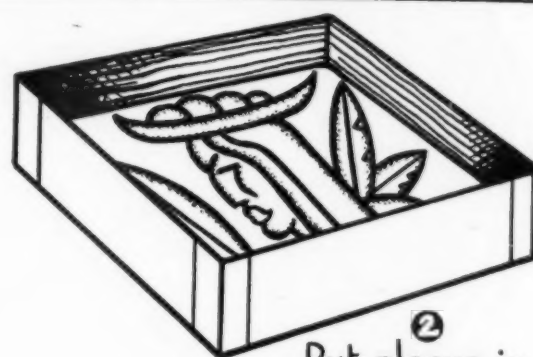
The  
Finished  
TILE  
~~~~~



## HOW TO CAST PLASTER TILES



① Modeling clay is used to make plaque  $\frac{1}{2}$ " thick.



② Put plaque in wall of cardboard  $\frac{1}{4}$ " high & oil all surfaces.  
Use Linseed or Cooking Oils

③ Pour in Plaster of Paris and smooth flush with top.



④ When set pry pieces apart and oil the plaster surface



⑤ Repeat 2 & 3 using cast for mold & make as many tiles as desired.

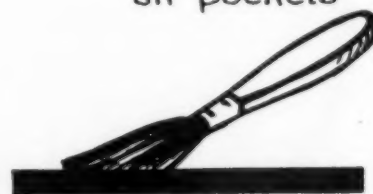
Pouring plaster in center permitting it to flow toward the edges will prevent air pockets

⑥

with Tempera or showcard color.



⑦ Finish tile with as many coats of clear lacquer as necessary to give appearance of a fired tile.



GORDON deLEMONS

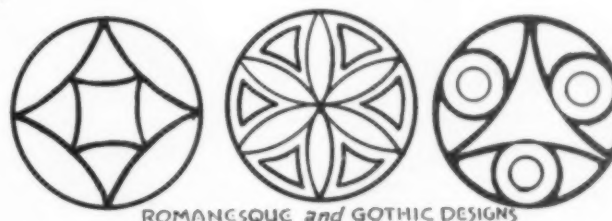
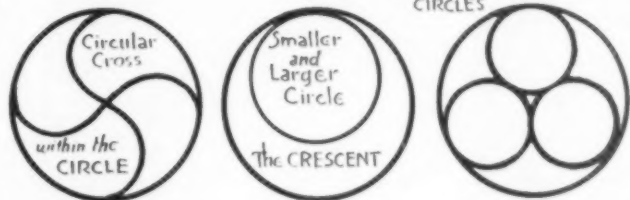
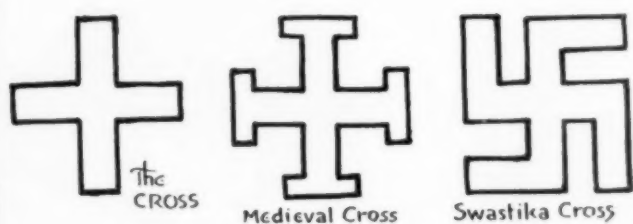
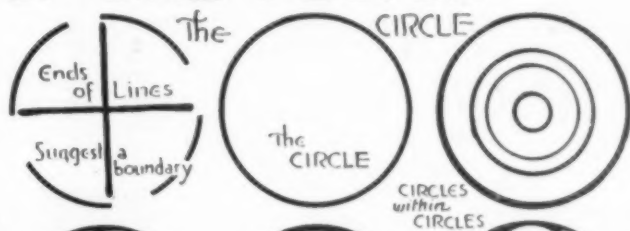
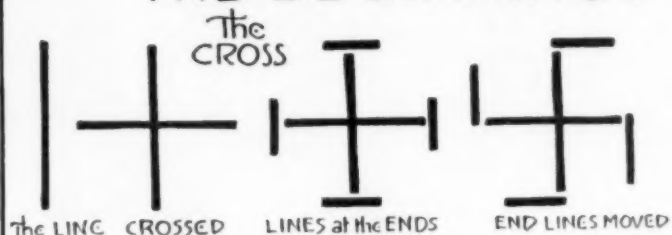


Egyptian Types of Modeling

The Egyptian types of Modeling or Carving as shown are good flat relief methods to use on all handicraft. Deeply incised or high relief carving or modeling should be avoided



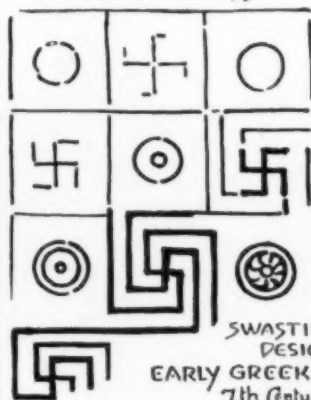
# THE BEGINNINGS OF LINE DESIGN



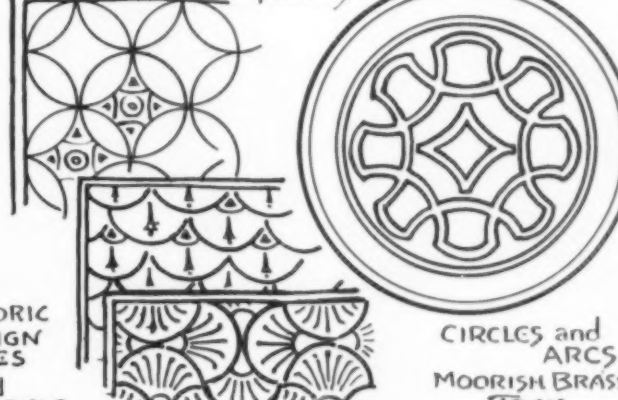
THE CROSS and SWASTIKA cannot be claimed by any one sect or nation. History proves these forms developed from primitive time groupings to have represented the Gods of many nations. They have been the emblems of Zeus, Sun-god, Light-god, Agni Fire-god, Indra, Rain-god, Brahma, Vishnu, Siva, Jupiter, Totans of the Latins, and Thor of the Scandinavians.

THE CIRCLE was used by many of the primitive artists to represent the Sun which came in time to be a symbol of Life. Throughout the ages it became the symbol of Eternity. Three circles is a symbol of Perfect Power, Love, Wisdom, the Holy Trinity. Three interlaced circles symbolizes the Never-ending Eternity.

## CIRCLE and CROSS



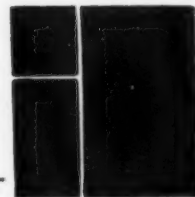
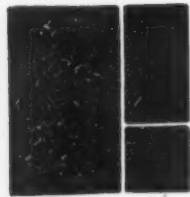
## CIRCLE parts for All Over Patterns



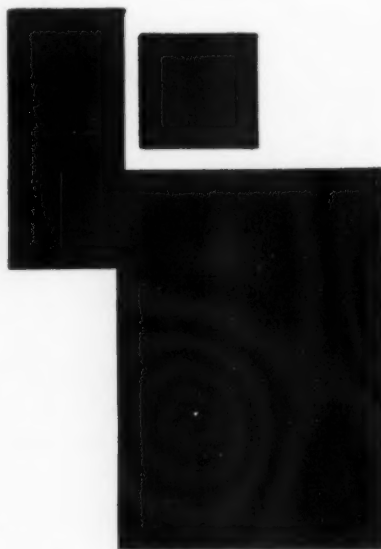
The source and symbolism of our most generally known decorative design motifs, their many possible variations and uses, will prove to be a valuable art knowledge to art students for use in any art vocation.

## LARGE, MEDIUM AND SMALL SPACES

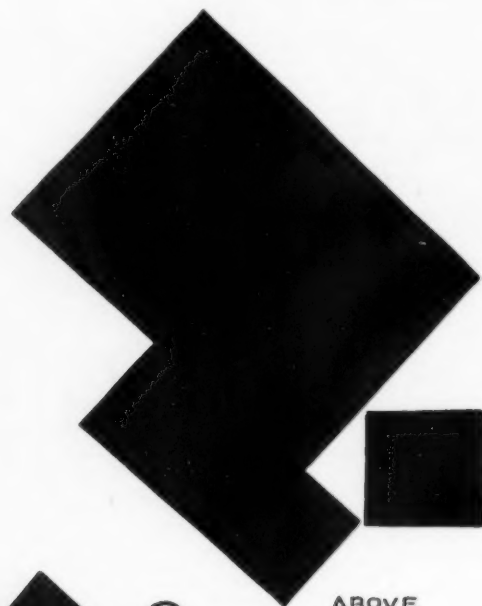
THESE DIVISIONS ARE THE FOUNDATION OF GOOD DESIGN AND COMPOSITION. CUT A SQUARE OF ANY BLACK PAPER INTO THREE UNEQUAL PARTS AND MAKE VARIOUS ARRANGEMENTS OF THEM ON A LIGHT BACKGROUND. AT ALL TIMES AVOID SIMILARITY OF SIZE AND SHAPE....



① ALL THREE SPACES TOUCH.



② TWO SPACES TOUCH AND THE SMALL SPACE FORMS AN ACCENT.



③ ABOVE  
DIAGONAL ARRANGEMENT PLUS ACCENT.

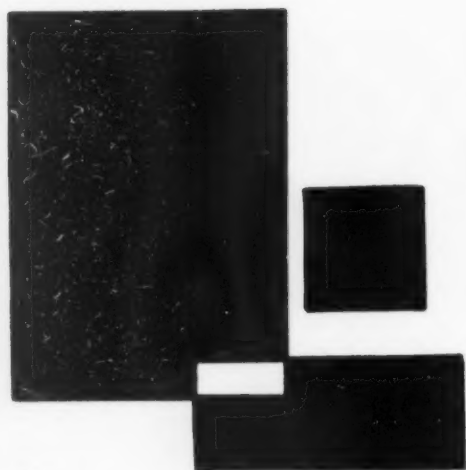
④ BELOW  
SEPARATED BY SMALL EVEN SPACES.



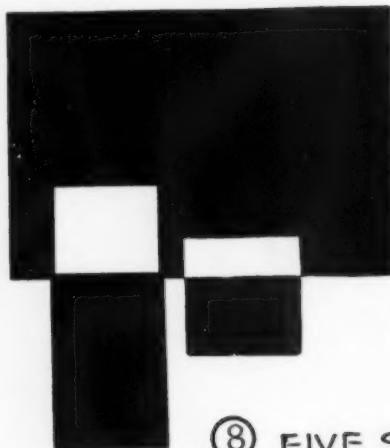
⑤ SEPARATED BY VARIED WIDTH OF SPACE.



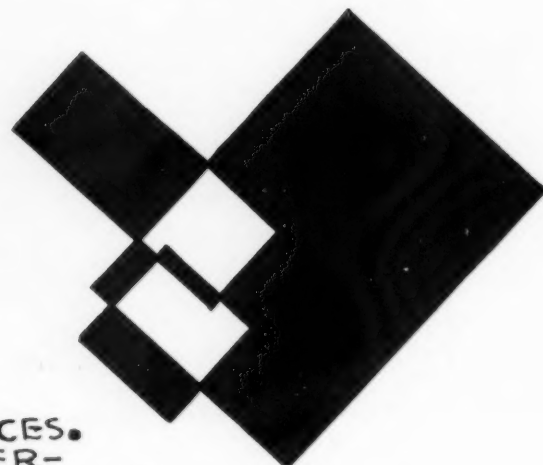
⑥ DIAGONAL WITH UNEVEN DIVISIONS.



⑦ OVERLAPPING OF TWO SPACES GIVES ONE MORE SPACE.

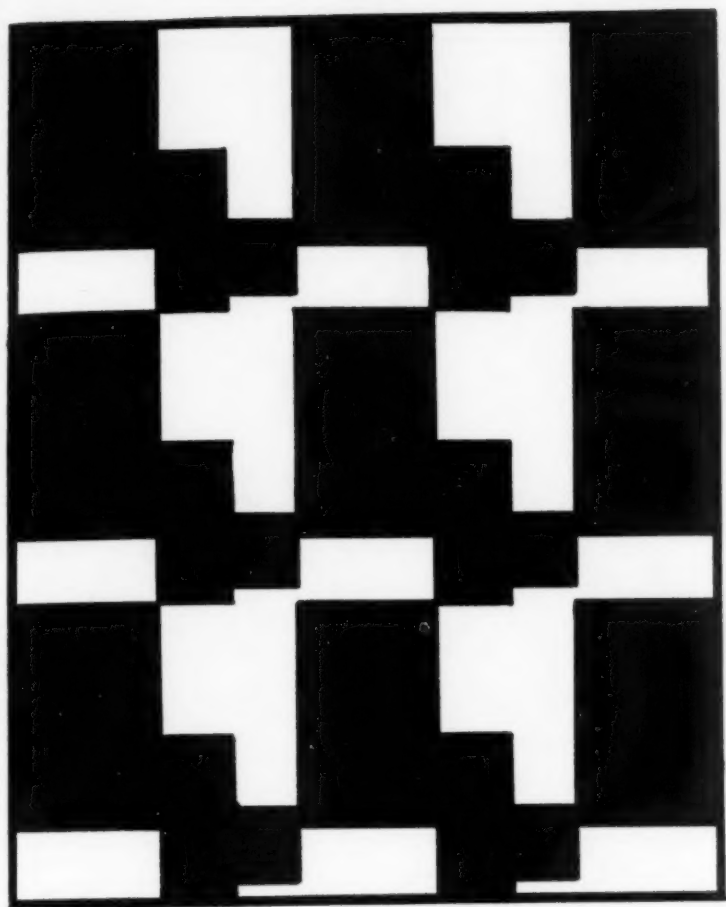


⑧ FIVE SPACES. KEEP THESE DIFFERENT IN SIZE AND SHAPE.

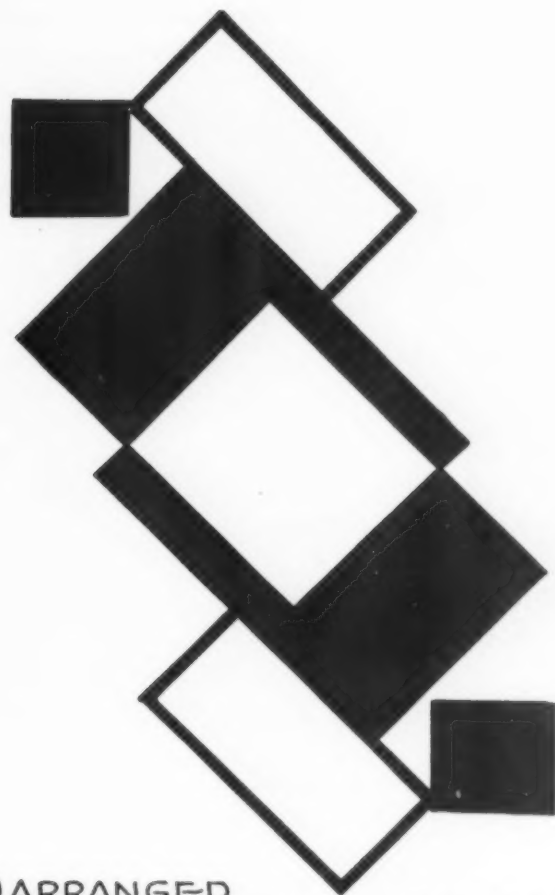


⑨ DIAGONAL PLACING WITH SEVEN SPACES TO CONSIDER.

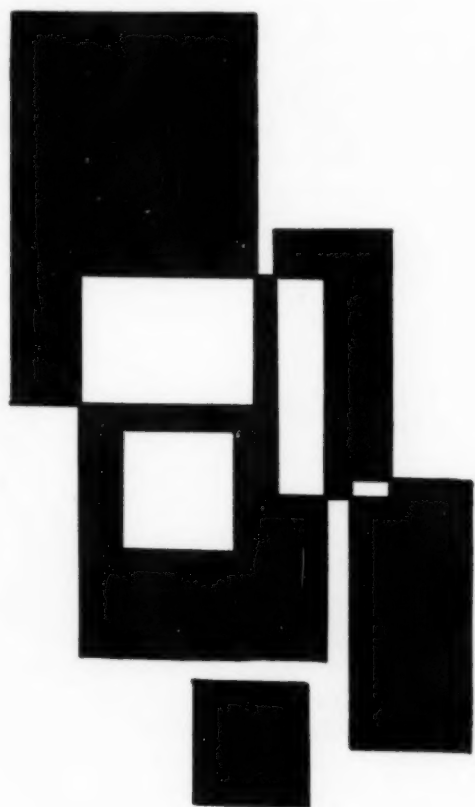




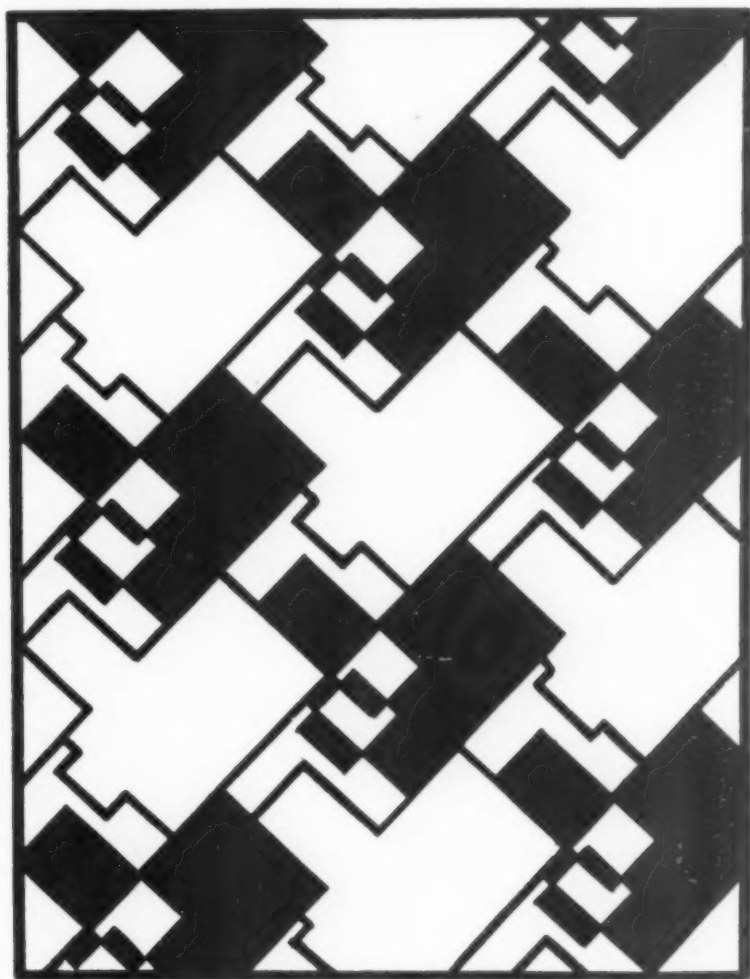
MOTIF ① FROM THE OPPOSITE PAGE USED AS AN ALLOVER PATTERN.



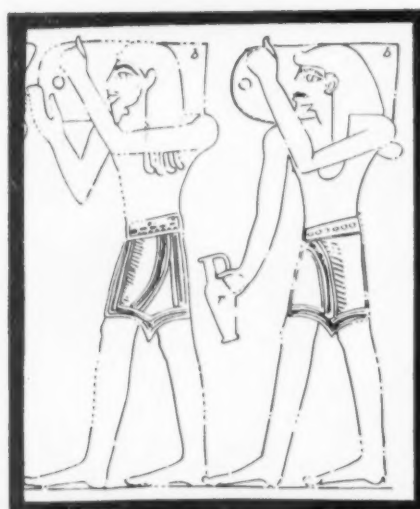
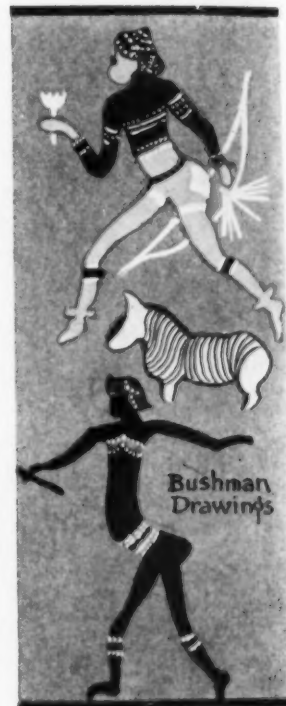
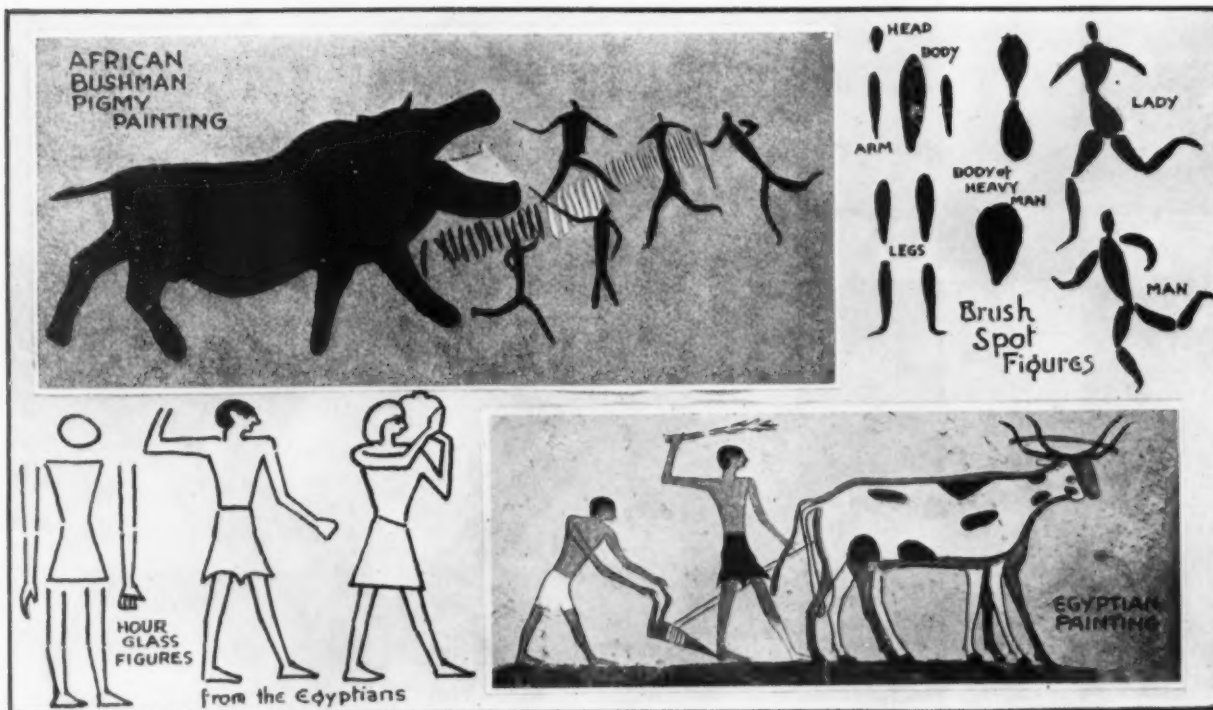
③ ARRANGED SO AS TO FORM A SYMMETRICAL MOTIF WITH TWO AREAS LEFT LIGHT.



ABOVE  
OVERLAPPING TWO OF MOTIFS  
⑤ FORMS AN ASYMMETRIC SPOT.



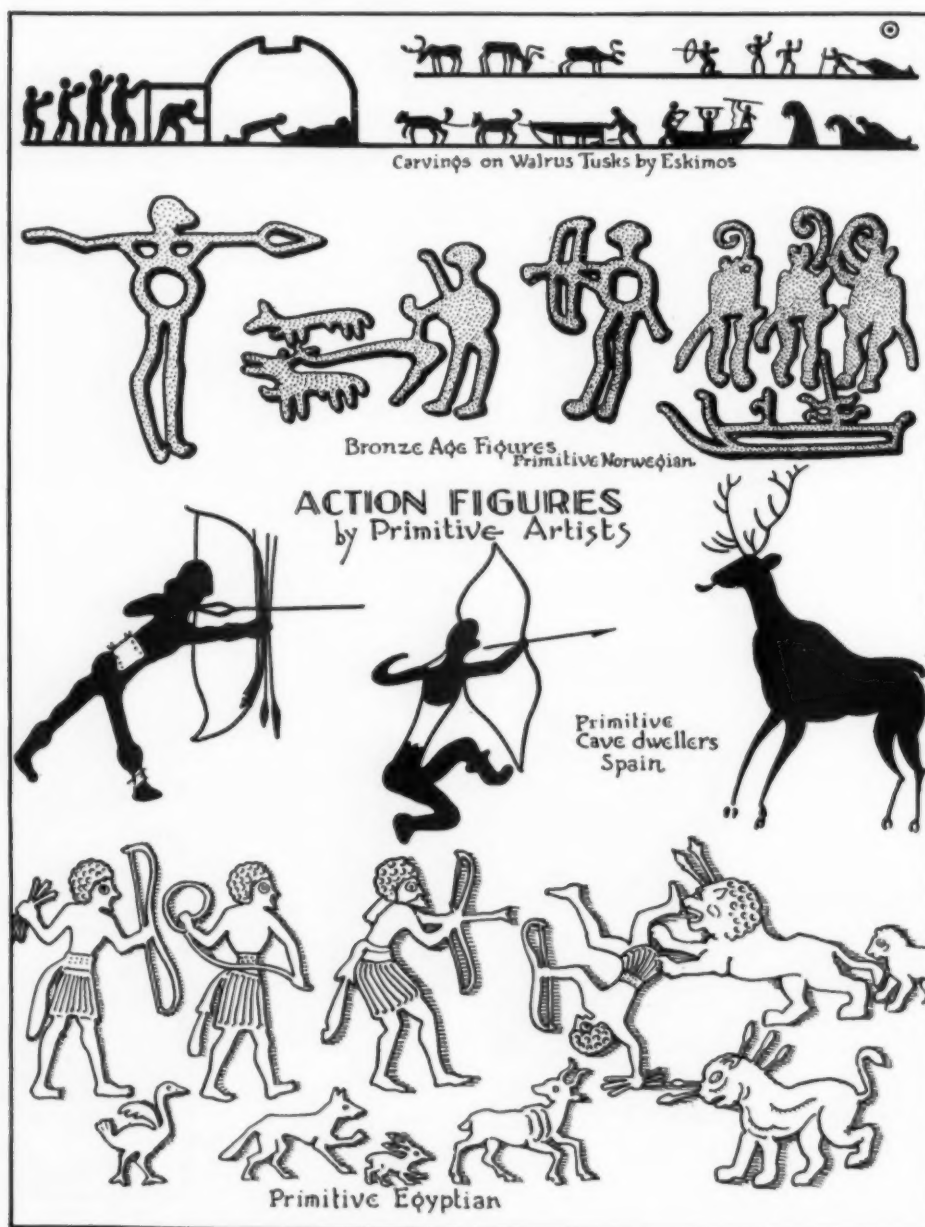
RIGHT  
AN ALLOVER DIAGONALLY MOVING PATTERN ACHIEVED BY ALTERNATELY USING MOTIF ③ AND THE OUTLINE OF ITS SHAPE.



The friezes and murals that do not show much action are those that have stood the artistic test of time



Processional Figures is a type that may well be used in school murals, being more restful to the mind, more pleasant to the eye than the scattered explosive, earthquake compositions so often used





# SIMPLIFIED FIGURE DRAWING

PEDRO J. LEMOS

*School Arts Editor*

With Primitive  
Artist to Teach  
Us How

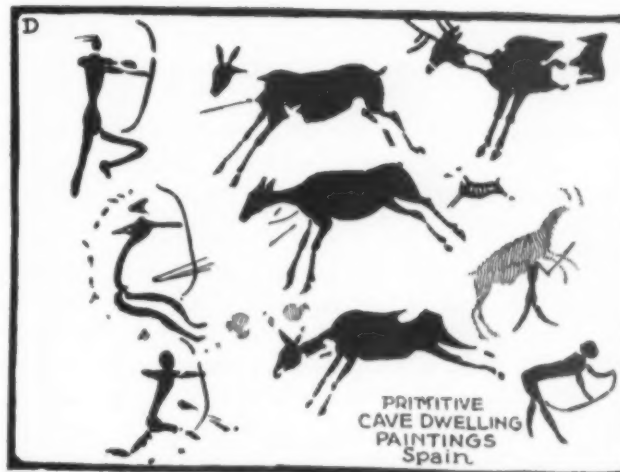


THE reason why there is more interest in illustration in the primary grades than in the advanced schoolroom is because children are satisfied with simpler means of expression. We would think that the reverse would be true, and should be true, were it not that we constantly, in all our forms of education, insist upon elaboration and extra forms of detail as a further title of accomplishment. Therefore, our courses of instruction become more complex every few years, with more years added to our college courses, until our graduates have but a few years within which to earn their life income before the "dead-line" age of forty is reached.

- Art education, in competition with other school courses, has become also so complex that the fun of being able to express our ideas with but a few lines nowadays is done with apologies, particularly if it concerns the human figure. So elaborately and carefully done are the illustrations and advertisements today that there was only one thing more possible to be done and so photography—"candid photography"—has stepped in and registers every hair on the "contented cow" and our magazines present every subject with such intense "familiarity" that without doubt, it also has bred much "contempt." Many keen publicity minds, recognizing this "super naturalism" made into such a fetish, often steal the show with nothing but the ordinary "stick-figures" to catch the eye, with a simple message, and the reader certainly enjoys the change with a sigh of relief.

- Therefore, why not champion the "stick-figure" idea, not only as the method for the teacher of art in the grades, but also for the "higher ups," even unto the senior high school realm as well.

- We find that those art periods in history which produced murals and art records, depicting everyday scenes in the lives of former kingdoms, really thought more of recording their story, rather than being much troubled over whether the legs of their human figures were the proper length for the bodies. Who cares today whether the Hittites made their legs too short, or whether the Egyptians made their heads too small. Who are we today to pass upon the proportions of Mary and John who lived in the Magdalen period. Perhaps their heads were small and their legs abbreviated, but we do know they left their picture stories in finer artistic ways and less entangled "compositions" to teach us history, than the nightmare murals, which we are now manufacturing, to describe our history to our descendants.

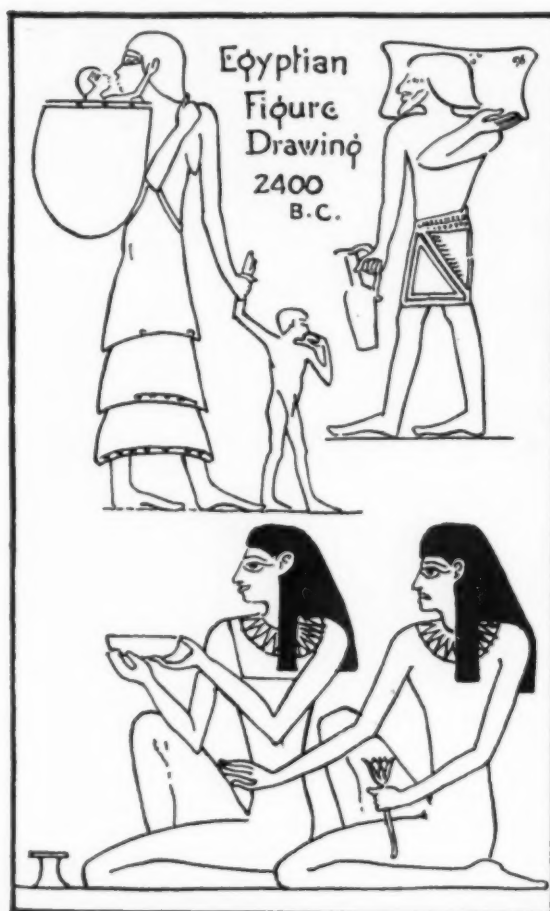


• Our archaeologists once stressed that their excavations proved an exceptionally high order of culture, if naturalistic animal and human figure forms adorned the pottery or architecture. But with the finest types of abstract and symbolic forms being found in the excavations, of highly civilized periods, it was decided that the finer developments of art are those which abandoned natural forms, using conventional and symbolic forms. One may say, "Do you mean that the head hunters of Borneo and the natives of the jungles, with their abstract art forms, are more civilized than we who prefer the natural forms in art expression?" Undoubtedly, so-called civilization can become an obstruction to natural art expression, as it often sets up false ideals in its art language. The native who lives next to nature and who decorates his utensils or makes his pictographs on his cave walls has, through his limitations, very often produced better art than our complex tools and minds, because simplicity is one of the great desirable principles of all successful art. The beautiful textile patterns of the Javanese and the Peruvian Indian, or the pottery decorations of the primitive Chinese have never been surpassed, or even equalled, by the most sophisticated civilization.

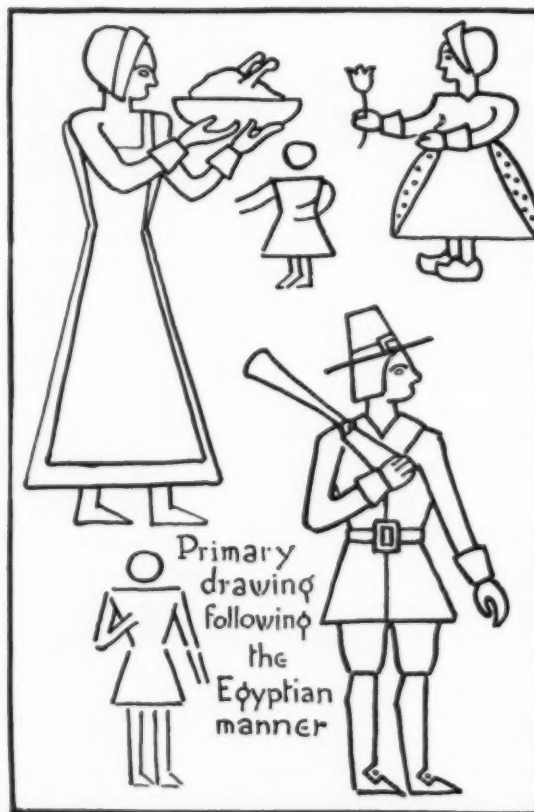
• The natural art inheritance of many Mexican children in our North American schools places their art expression usually far ahead of our brightest pupils' art work. Art in Mexico for centuries trended along the complex, diverted, European styles until Rivera and others brought it back to a simpler, plainer, more restful manner, adopting the almost conventional style of their Indian ancestors. This method, proving so much finer, has won art recognition from all parts of the world, and North American Art, to win successful results, must not become more complex but simpler in every way. It must, in its schools, prolong the use of simpler figure form expression throughout all its school grades. In this we may well go back to the cave dwellers' art galleries to learn how to express the greatest amount with the least effort—with the fewest lines.

• Let us journey to the art of the early African picture maker for a lesson in action and drama done in the simplest lines. Illustration A shows the hunter's life, illustrating a very dramatic episode, perhaps an everyday program in the dawn of civilization, when between man and beast it became a matter of "survival of the fittest." Here we see history depicted in the simplest of forms. Could anything more add to its action and completeness of facts? The fury of the lion, the energy of the hunters, the tragedy of a victim, are all told in simple silhouettes.

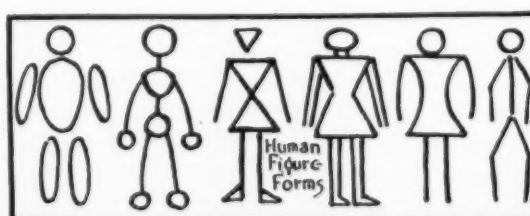
• Then there are the pictures on rocks by our primitive Indians, of human figures, either painted or chipped on their cliff dwelling walls, depicting various experiences. Illustration B shows a record of a successful deer hunt, the trail of the arrow shown crossing the face motif of the Great Spirit, or the God of the Hunt. Note the simple figures, some rather natural, others very abstract, reduced to almost cross symbols, but all meaning "man" to the Indians, not



Egyptian Artists used simple Forms With Side Views of Head and Feet



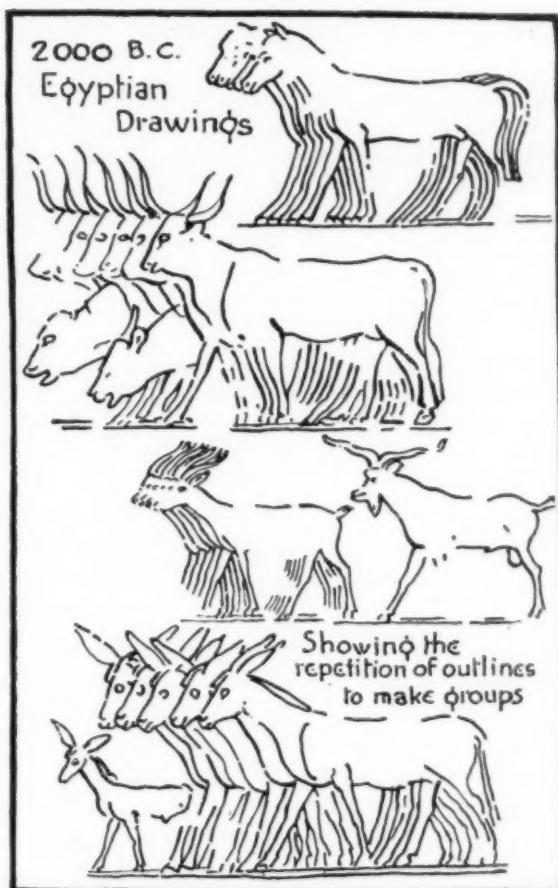
School Grade Pictures Can be Made Easier by Similar Type Figures



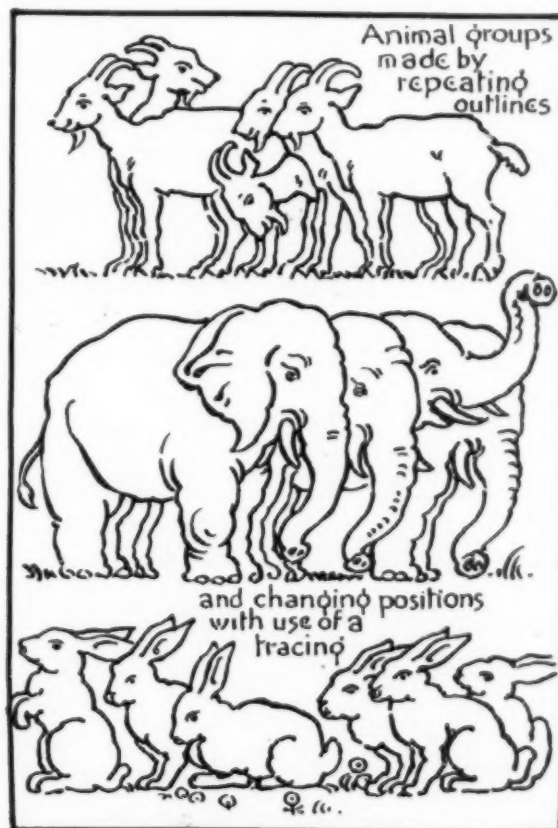
Other Simple Types



The  
Picturing  
of  
Many  
Animals  
are  
Simply  
Shown  
by  
Parallel  
Outlines



An  
Outline  
may  
be  
Traced  
and  
Repeated  
to  
Form  
Group  
Pictures



Simple  
Forms  
of  
Animals  
are  
Best



only long ago, but even to the present living Redmen. Even in these symbols, attitude and animation are expressed.

• The next illustration, C, is from the records made by our Plains Indians, sometimes painted on their tepees, but more often done on buffalo hides. Their war chiefs in battle, their buffalo hunts, victories and travels were recorded in paint with simple figure drawings. Their pictorial groupings were artistic, with decorative arrangement, done in line and silhouette—works of art by primitive Americans.

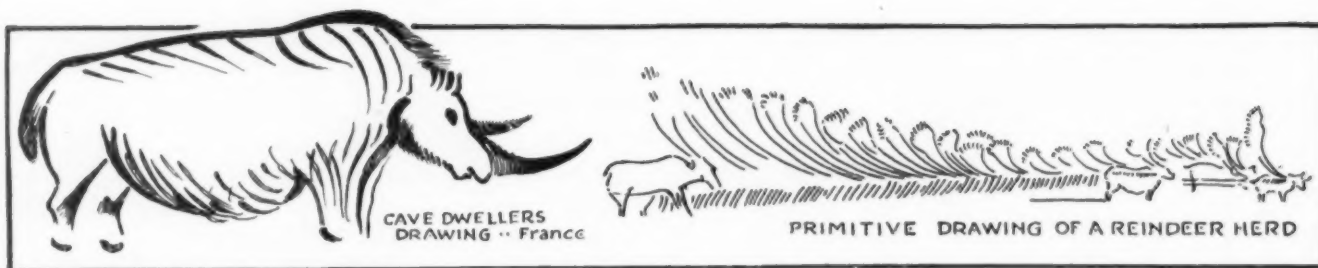
• Illustration D takes us back to the artists of many centuries ago, who, in their dim caves, used their leisure time telling stories of their adventures in hunting and warfare. Some of their figures are done with but few lines, their silhouette figures of women showing more attention, perhaps because of the clothing. One of the figures shows a hunter disguised in a deer skin stalking the wild animals.

• The many animal forms have always been simplified in their pictures and these types are shown in some of the accompanying illustrations. These are all suggestions for the art teacher in building easier ways for her own group of primary class primitive artists to be better able to tell their picture stories in simple "shorthand" drawing methods. The usual ironbound rules for figure drawing which are so often fastened upon the pupils, with the idea that they should always be careful of leg and arm proportions, and that relative figure sizes should always be carefully watched, should be forgotten. These may be important at their proper time, but if stressed with the child it often paralyzes his enthusiasm, and interest will often disappear. If they have varying sizes of figures, it may be the primitive idea, so often shown in early painting, of making certain persons or objects important. If the whole arrangement of subject is pleasing and parts are in good relation to each other, with the colors in good "balance," the "project" should be considered successful, independent of how much nature has been changed or exaggerated.

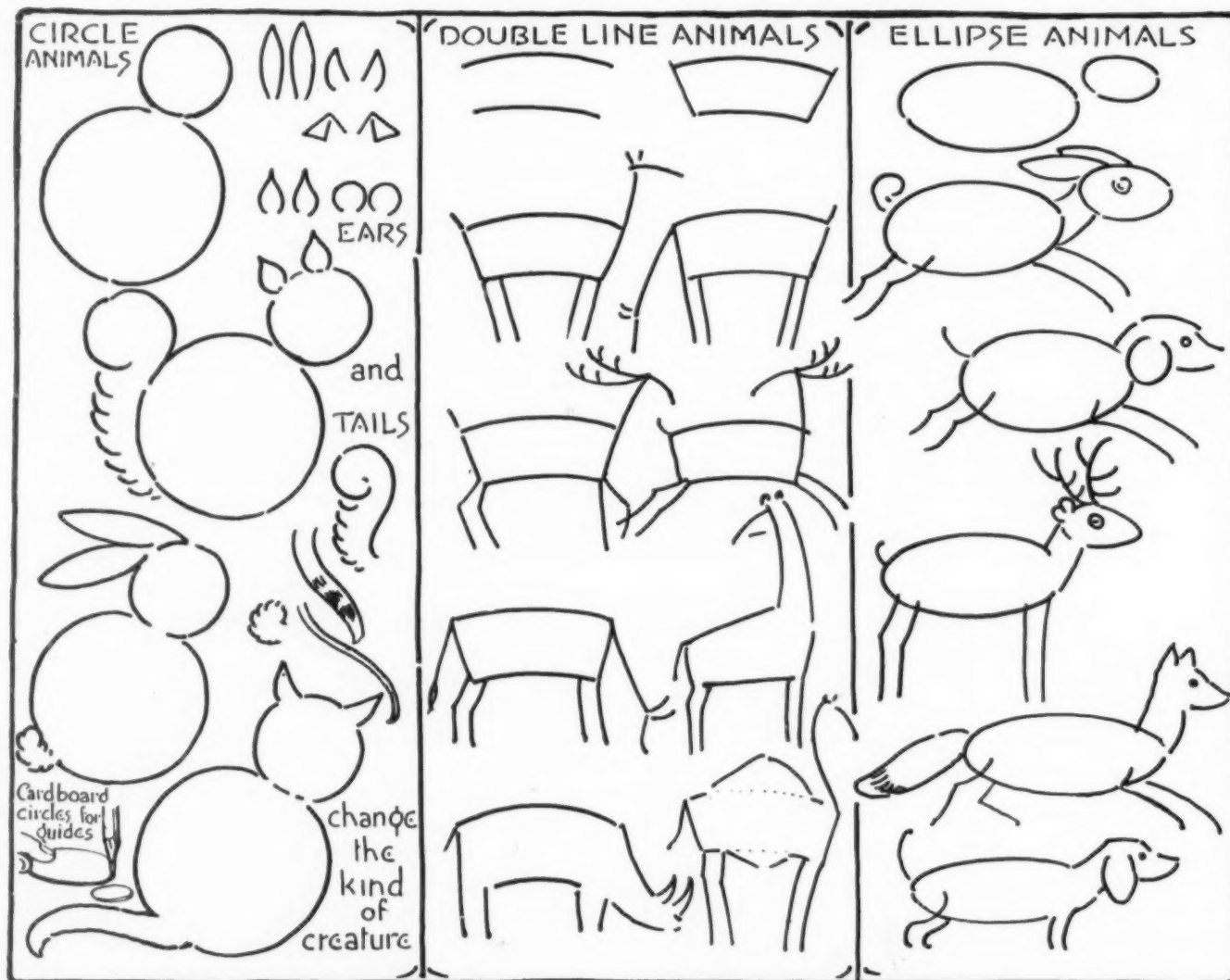
• Other illustrations show how cleverly the primitive artist in the frigid zones has indicated a large herd of deer by adding repeated lines. Another shows how one donkey or one steer becomes, under the hand of the early Egyptian artist, a whole drove of animals. By adding parallel lines to the legs and heads, thereby saving a lot of work, a much more decorative type of illustration was made.

• We can learn a lot by going back to the first artists of early periods, finding out how they secured simplified, artistic, results. The study of man's first art, for ideas, is a well worth-while venture for any grade art teacher and, in fact, for any advanced art teacher or professional artist. After all, no matter what our achievement has been, beginning all over again in our subject will result in discovering good ideas here and there that will help our further progress in any art subject which has become our life interest or profession.





The primitive artists knew how to simplify drawings. The reindeer herd shows how they indicated a herd but used only three completed animal figures



Children's enthusiasm and ability to illustrate their subject will grow if they are shown how to draw animals, birds and people with the fewest lines



A border designed after the manner of cave-man painting by a student of Eleanor Zygler, Art Instructor of Oklahoma Agricultural and Mechanical College, Stillwater, Oklahoma

# THE EVALUATION OF CHILDREN'S DRAWINGS

WILLIAM V. WINSLOW, Supervisor of Art, North Tonawanda, New York



JUST how are we to evaluate children's drawings? Manifestly we cannot judge the early drawings of the child by those of the adult artist.

- In choosing the most satisfying drawings of the child the critic doubtless judges the work in terms of his own feelings—or he may have recourse to art principles such as rhythm, balance, and harmony of parts, but these latter seem to be considerations which he uses analytically in trying to formulate or justify reasons for his choices.

- There is something in child art, however, which places it in a class by itself and this quality is the result of spontaneity—call it what you will. Child art is at once the work of the child and the work of the creative artist. The child in later years may learn much about art but his effort in producing it will never again be so unhampered by conventions or tradition as it is in his younger unspoiled years. Is it any wonder then that the adult artist goes to the work of the child for inspiration?

- In evaluating child art we should judge the work in terms of the child's efforts—in terms of his kind of trees, of houses, of the human figure. The child also appears to be spontaneous and is, therefore, original in the arrangement of these parts in his picture or illustration. Compare the work of the child with that of the adult, if you will, but judge his work in terms of the work of the other children about him. Child art is good art. We should not be prejudiced by adult artistic standards, such as technique, in judging the art of the child. The child often surprises us even more.

## A DESCRIPTION OF CHILDREN'S DRAWINGS

- The crayon drawings here shown are from the first three grades, with the exception of one drawing from Grade 4. (Second drawing in second row on the plate.) They are all typical of the drawings of children and were selected as being artistic and valuable from the standpoint of child study. The drawings are all on nine- by twelve-inch manila paper; pressed crayons were used throughout. We will discuss the drawings in the order in which they appear on the plate:

- Top row: From Grades 1 and 2, respectively. Illustration of children picking up horse chestnuts. Note that in the first picture the boy is rather picking the chestnuts from the tree. Most children in Grade 1 will depict the child in this manner. They are not ready to illustrate the action properly as adults do. Very young children find it difficult and unnecessary to show the figure in action unless they are especially

interested in the action as such. It has been pointed out frequently that the child is more interested in identifying the object than depicting it; this would seem to apply here. Note the *transparency* of the basket containing the chestnuts, the typical child's tree. Also, note the typical child's house with windows high up and the small door. Observe that every line and every mass is significant. Work is done in outline and then filled in as in primitive art. In the original, color is used with discretion.

- The second drawing at the top of the plate is from Grade 2. In this grade we find that some children do get very good action, even when such action is not of a spectacular nature. The boy, it will be observed, is actually picking up the chestnuts. This time, however, it is the cart which is transparent. Compare the tree with that of the first drawing. Both trees are typical of child art. This drawing is by a girl, the first by a boy.

- Second row: From Grades 3 and 4, respectively. These drawings differ from the drawings above explained as they are interiors. They show "Mother Canning Fruit." The drawings were done by a boy and a girl, respectively. In the originals they differ considerably in the choice of colors used, as indicated by the values obtained in photographing them. In the drawing at the left, note the care with which the various objects are drawn—stove, steaming tea-kettle, sun in window, fruit in jars, dog, singing bird (notes issuing from cage), floor covering, center ceiling light and the clock (the clock, by the way, is evidently a drawing of the classroom clock and the hands indicate the exact time the clock was drawn, 11.15 a.m.) The drawing illustrates a most active mind upon the part of the young artist. With all attention to fact and to detail, the composition is free and pleasing and for those who are interested in the story, it is told exceedingly well.

- In the drawing at the right, the fourth grade girl is apparently much interested in drawing dolls, as many girls are. She is also interested in the material forming the window curtain. She has also depicted the shade. Note the cans of fruit, the basket in the chair and the other objects forming the picture. This is the same subject as that portrayed at the left but the difference is most marked. Both are careful, thoughtful drawings.

- Third and fourth rows: The four drawings forming the bottom section of the plate come from a combination first and second grade. The harvest scenes were done by a boy and a girl, respectively. Note how good the action and how fine the composition. The man on the load in the tipped-up wagon at the left is knee-high in grain but the boy did not represent the feet



and then cover them with grain; he knew a better way—he used his head. Were he equally interested in the horse, he doubtless would have given it more attention.

• In the second drawing, the one at the right, note the action of all of the figures; the man cutting the standing grain; the man pitching the grain on the load; the driver of the wagon and the helper on load. The reins are strangely missing (so in the original.) Note the wheels on the wagon, the naïve attempt to show the front of the wagon and the unconscious (?) attempt to show the second front wheel of the wagon. Were the child sufficiently interested in this wheel, she doubtless could have shown it. She will learn such details later, when the proper time arrives. We should not interfere; the drawing is most satisfactory as it stands. The delineation of the other

front wheel, however, would certainly add nothing vital to the story, so well told, nor to the art quality of the composition. The two drawings in this row, I think it will be agreed, are true masterpieces of child art.

• The two lower illustrations on the plate come from a girl and a boy, respectively. The one at the lower right is the work of the same young artist who did the man knee-high on the wagon in the row above. Note here the largeness of the figures and how well they fill the space in the composition.

• Both of these lower drawings are of course Halloween scenes and both are remarkably well done. The skies are grayed, one by stippling, the other by massing with black. These drawings are characteristic of child art at its best.

## GENERALIZATIONS

• It has been most interesting and instructive upon the part of the writer to collect and to arrange children's drawings with the idea of study and of classification. The illustrations in the plate are the result of his efforts to bring together representative drawing from Grades 1 to 4, inclusive. These illustrations, he feels, are typical of what should be obtained in illustrations from the grades mentioned.

• Children do best when allowed freedom. We can often permit them to choose their own subjects for illustration. However, in the pictures shown, the subject in each case was assigned or suggested, or it may have been the outgrowth of another school subject, as is the case in the harvesting scenes. But once the subject has been decided upon, the child should be allowed freedom to undertake the work in his own way and without interruption or criticism. By this method only can we obtain that spontaneity so evident in creative art. The drawings shown are the result of this method; the child has been allowed to work in his own way.

A group of drawings from Grades One to Four, of the Lake Tona-wanda Schools, New York, described by William V. Winslow in the accompanying article.







# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro J. Lemos, Stanford University, California

## A DINOSAUR HUNT

LOUISE FITZGERALD, Teacher  
East Hampton, N. Y.

● The children in the second grade became interested in dinosaurs. The subject was taken up as a class unit. The children wanted to make dinosaurs. Cardboard boxes of any size or shape were used for the body. Pieces of oak tag were rolled and used for the legs, neck and tail.

● To avoid that extreme "boxy" look, pieces of unprinted newspaper were crumpled and tied on the back and sides with pieces of string. A layer of paste was put over this padding. A layer of unprinted newspaper that had been cut in strips and soaked in water was wound around the body. Alternating layers of paste and wet strips of paper were used until the desired proportions were reached. After the animals had dried they were painted and shellacked.

● But the dinosaurs looked very peculiar out of their native habitat! It became necessary to study the vegetation of the period. A background was painted by the children showing the rock formation, the swampy conditions and the foliage of the period.



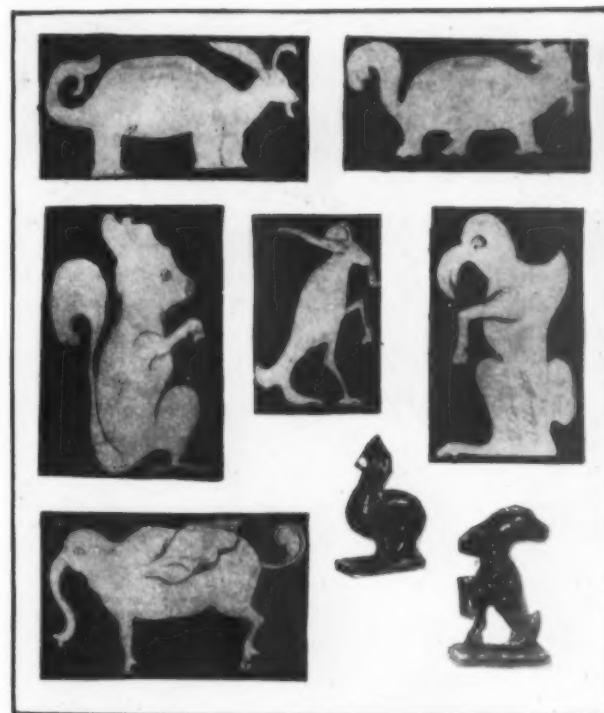
## The GROTESQUE ANIMAL

NORMA TOWNSEND ROOT  
formerly Art Supervisor  
Wheaton, Illinois

● An inexpensive craft problem for the close of the year is the carving of animals from soap, or paraffin. The problem may be made twice as interesting if a trip to a zoo is possible. Then days may follow when every one sees how many animals he can draw, trying to memorize the details of at least five. Blackboard drawing may be used for this, since such enthusiasm always exists in board work, especially when the imagination is given free rein; the developing of a grotesque animal, a combination of three or more animal characteristics kept in a sensible proportion furnishes great interest.

● The planning may be done with pencil or paper cutting. An example of the most difficult step in working with the bar of soap is seen in the animal with the raised hoof, in the foreground of the illustration, for in such a case one must be sure to cut in from the side of the bar only half way, as the legs have different positions. If this is explained before any cutting is done no accidents will happen. The cutting requires a little careful forethought and all is quite simple.

● Some of the animals were painted in grotesque coloring with tempera paints.



## PARAFFIN PANELS

A Suggestion for Simple Wax Carving

● Children love to carve panels. Bas-relief is a good preliminary type of carving to do before trying a full round object. A material that has several advantages over soap for carving is that of paraffin. It can be melted and poured into saucers or cardboard covers, making flat shapes easily handled and of various forms. Slightly warmed it lends itself to carving with nails, nut picks or wedge-shaped pieces of wood. Fragments of wax crayon may be melted with the paraffin to give it any color. Every scrap can be melted over again into more panels.



# OUR OWN POEM BOOK

MISS ELINE D. ALLEN, Art Teacher  
LILLIAN G. SWAN, Director of Art  
St. Paul, Minnesota

● This is not primarily the story of an art project except as art comes into our everyday lives through the appreciation of nature and through the activities in the world around us. This project is the direct result of a challenge from Hughes Mearns, received through his delightful books, "Creative Youth" and "Creative Power." I wondered how far I was capable of stimulating beauty of thought and its expression, vocal and manual.

● One day we read a story in class about the Moon. After some discussion we thought we would speak to the Moon and make believe he could hear us. Our effort crystallized itself into our little poem, "The Moon." It is the work of four children and anyone can distinctly see the expression of four different minds in the unrelated couplets.

● Another day the sun was streaming gloriously through the window. I regretfully pulled the shade and, in so doing, mentioned the beneficial effect of its rays on all growing things. The little poem, "The Sun," followed. It also represents the thought of several children.

● "A Blackbird" is the effusion of only two children. We always exchange bird experiences in the spring. One little fellow gave the following as his experience—"I saw a blackbird sitting in a tree, up flew another, that was his mother." He hesitated a little, laughed, and said, "Up flew another, that was his brother." All the children caught his mood and laughed out loud. Just as the child sat down he added, as if he didn't like to leave them up there, "Down they flew from the tree," and, quick as a wink, another jumped up and said, "Down they flew, one, two, three."

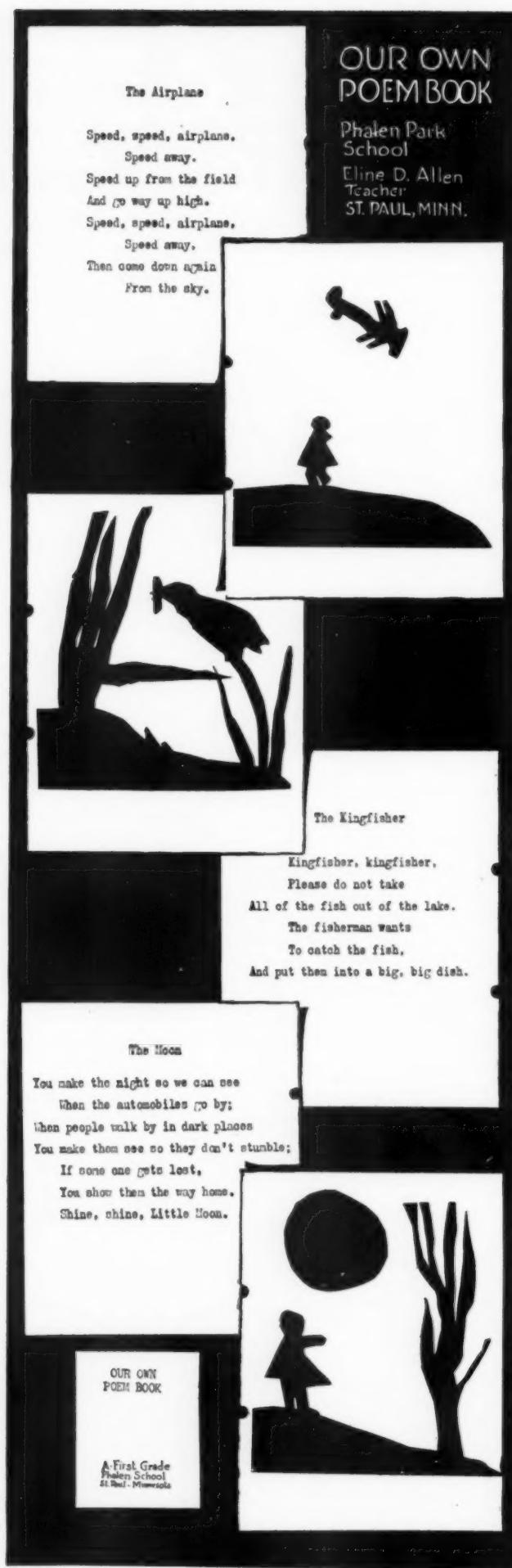
● In the "Airplane" poem the children got just a little drunk with the music of their own words, "Speed, speed airplane," and kept on repeating phrases from it at intervals throughout the day.

● This is the way the poems made themselves. For the illustrations I will only say that directions would have been presumptuous and none were given, except the suggestion that they maintain a margin line. Each child had his own little typewritten book and his own ideas as to fitting illustrations. I never saw such eagerness in my life, nor such concentration as went into these illustrations. And they were quite varied too, considering the simplicity of the subjects.

● Now that the project is completed, I can heartily recommend it from an art standpoint. Here is something the children are so thrilled to do they can hardly wait for paper and scissors. Where else will we get such self expression as in a project of this kind? I can truthfully say that every child's work was praiseworthy, and their faces, as they carried the books home, expressed such pride and self-assurance that I realized that here indeed was true art expressed.



A drawing by Sol Hamberger, a 2A pupil in the Jackson School, Phoenix, Arizona. Sent by Sol's Teacher, Dorothy Ruth Jantzen



# LITTLE BLACK SAMBO

NEVA BRUCE, Teacher Second Grade  
Maplewood, Missouri

● No other character in "Story Land" is as much admired as "Little Black Sambo." Doesn't every child marvel at the colored boy who was allowed to eat all the pancakes he could possibly consume, the poor little Sambo who had such an exciting adventure when he went for a walk into the woods? Wouldn't every boy enjoy the thrill of meeting a tiger face to face—providing that the tiger did not harm him?

● We had read the story about "Little Black Sambo," dramatized it, and then came the suggestion that the group make pictures of "Sambo." Later a child suggested that they make a picture-show telling the entire story of Little Black Sambo, Black Mumbo and Black Jumbo. The children discussed the different scenes that should be illustrated, then each child selected the scene which he preferred to illustrate.

● Our Art Supervisor requests that all work shall be the free expression of the child's own idea of things. When we showed her the pictures she suggested that the children write original rhymes about their pictures. This was done during the language period and children who felt that they could not possibly think of a rhyme, telling about their picture, found that it was easy.

Black Sambo is the Son  
of Mother Mumbo  
and Father Jumbo

Why does Black Mumbo smile?  
Because she is so proud of her own dear child.  
Black Jumbo, too, is proud of their son  
Wouldn't you be too, if you had only one?

Now with all this good butter  
We will have pancakes for supper.



## USE of SCRAP PAPER in ART WORK

● There are many uses for scraps of colored paper in school-room art work. Even the smallest pieces are usable in mosaic patterns for paper craft, such as covering gift boxes with cut paper design.

● The illustration opposite shows its use by a nine-year-old pupil in action figure illustration. Both the figures and dog are going places even if they are all torn up about it. The finding of a place for torn sections of paper in a picture is good practice for developing imagination for even eighth and ninth grade students.



## PAPER TEARING Art Lesson

PHYLLIS MARKLEY, Teacher  
Norman, Oklahoma

● Paper Tearing is a different way to teach art in the grade schools.

● Have your pupils take a sheet of colored paper and try to tear a simple object; some round object such as an apple is best for them to begin working on. You must not expect their paper tearing to be perfect at first, but after a few lessons they will be able to tear more complicated objects. I have seen cats, dogs, houses and similar shapes with quite distinct lines, made by second and third grade children.

● The older children, with a little practice, can become skilled in the art of letter tearing. These letters are very attractive when formed with real care. In tearing letters, give the children uniform squares of paper to work with so that all of the results will be the same as to size.



## KINDERGARTEN PORTRAITS

RUTH CECIL  
Webster School, Minneapolis, Minn.

● Our Kindergarten A pupils drew the opposite pictures of themselves the first day they were in their new rooms.

● We think the drawings are very good for kindergarten children; but we should not have thought of sending them to an art magazine; however, an art teacher in our city saw them and thought them unusually good and suggested we send them to *School Arts*.





## SIMPLE LESSONS in Design for Kindergarten-Primary Children

M. TEPE, Quincy, Illinois

● For the lessons described and illustrated in this article simple rag paper was used (other qualities are equally good). The paper was nine inches by twelve inches, and was folded or rather creased to give twelve three-inch squares (See Figure 1). Besides one sheet of rag paper, each child was given a piece of rather stiff tagboard three inches square. Instructions were given to fold the tagboard square once. (If the pupils are inexperienced, the teacher may do this previously.) Then directions were given to cut a simple design, going in with the scissors on the folded side, and out again on the same side (See Figure 2). The tagboard was then opened, laid in each of the twelve squares outlined by the creases, and crayon applied in horizontal or vertical strokes in the holes. This completed the first lesson.

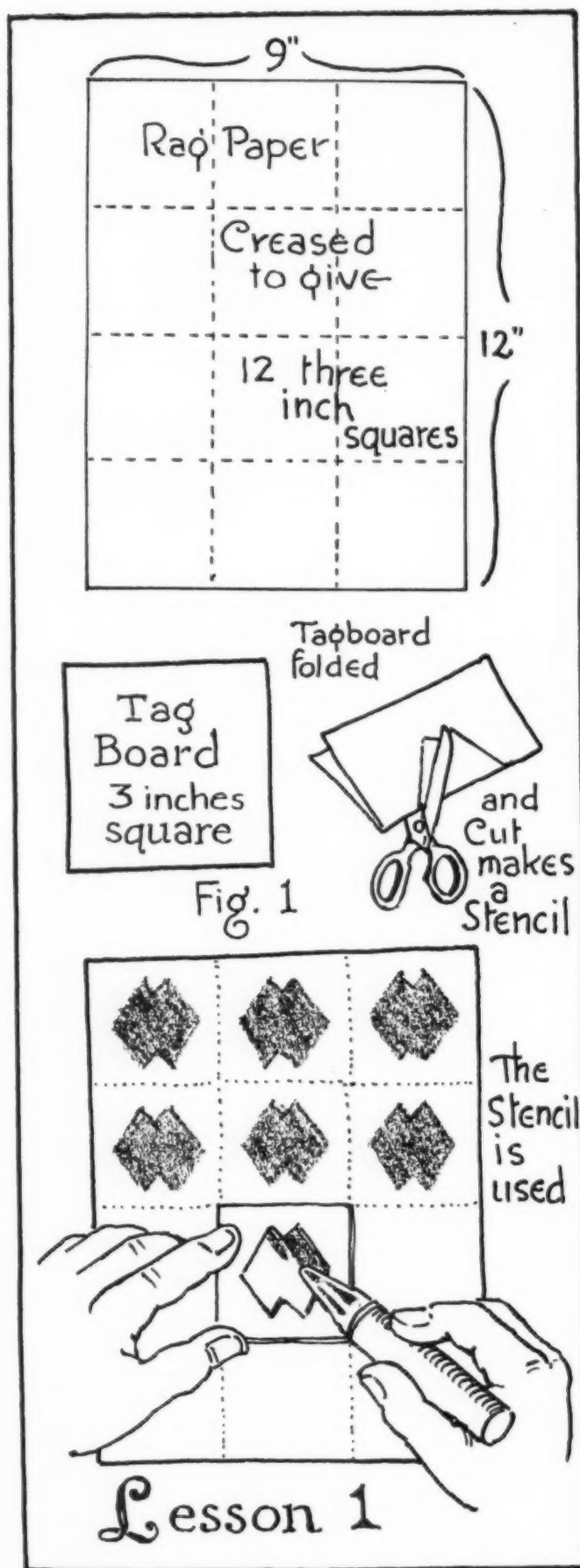
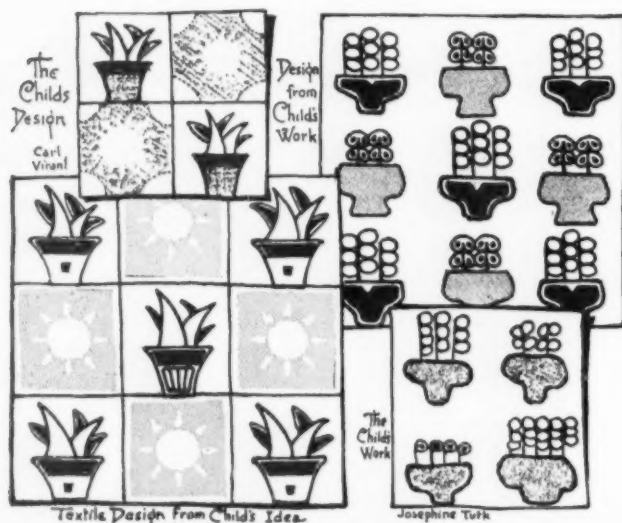
● For the second lesson two pieces of three-inch tagboard instead of one were given the child. He was then instructed to cut two different types of designs (See Figure 2), and apply them to the rag paper alternately, in regard to both form and color.

● For the third lesson the child was instructed to cut a simple circle, square, or oblong, from a three-inch piece of tagboard similar to that used in the lessons previously described (See Figure 3). This was then transferred to the creased rag paper, as in the first lesson. When this was completed, the child's paper contained only a design of circles, squares, or oblongs, according to individual choice. Now, by adding wheels, arms, legs, handles, etc., in contrasting or similar colors, the design can be made to feature little pictures. Suggestions as shown in Figure 4 may be put on the blackboard. These may be used or new ones originated by the children.

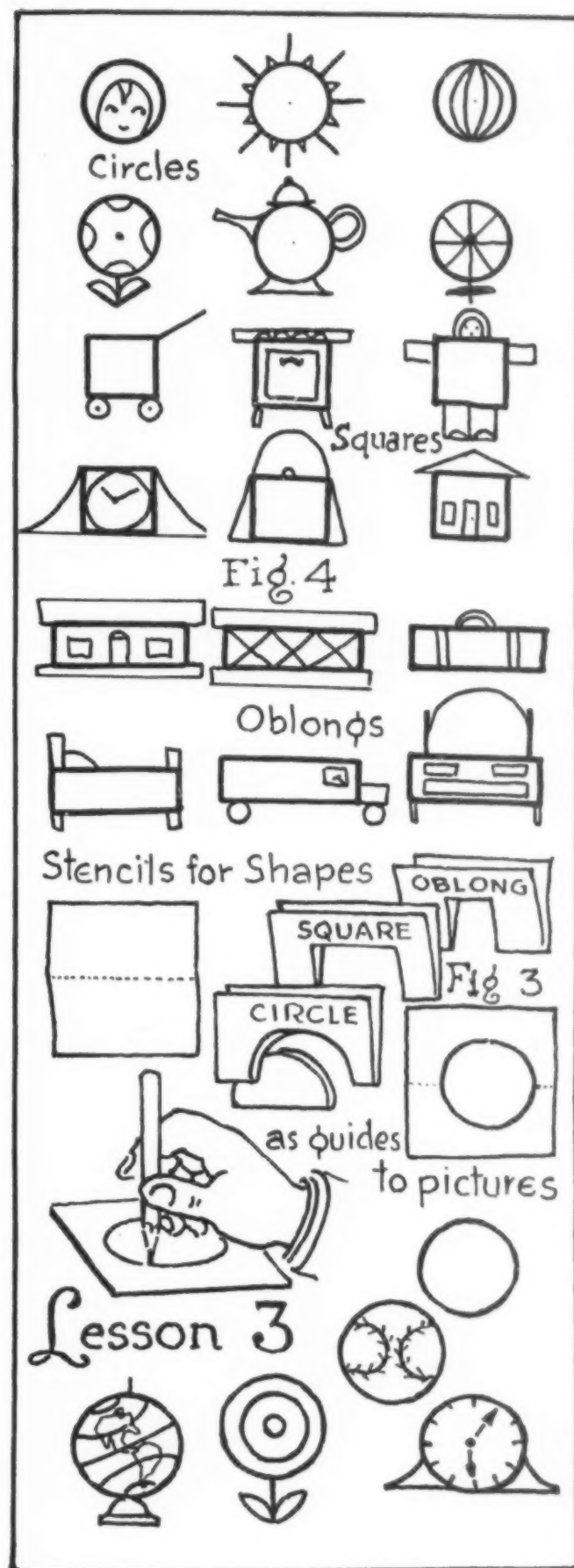
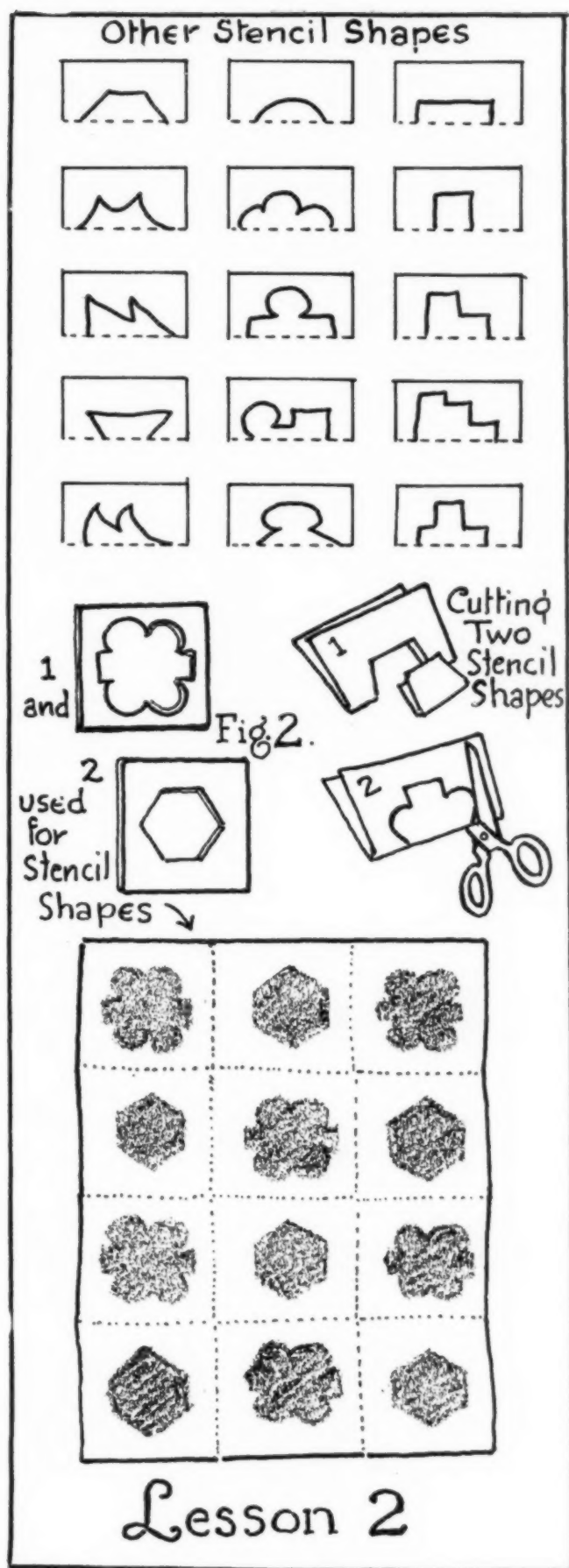
● From these lessons the children derived some idea of the order, repetition, and alternation necessary in a design of this type, as well as a consciousness of the possibilities of variety which the addition of simple lines can produce.

## CHILDREN'S ART WORK Used in Industrial Design

● The charm of young children's designs have so often been evident that prominent artists have used them as motifs in their own work. One instance of this was the textile designs developed from children's work by the noted French designer, Poiret. His results made a marked impression on the art world. Bonnie Snow, prominently identified with American art education for many years, succeeded in having a number of textile manufacturers do the same with school children's work, which produced charming patterns. The two examples below show adaptations for textile designs taken from two designs made by the grade pupils of Helen Baxter, Aurora, Minnesota. More design work should be encouraged among American school children.



The stenciling of designs through cut paper shapes has proven very worth while to teach children good arrangement, and space proportion. It also teaches hand control or tactility, a very much neglected subject in American schools





Simple shaped blocks formed into buildings and village groups, by 13-year-old school children in Europe, and used to sketch from. Simple architecture, perspective and use of mediums is acquired by this project.





#### FAIRY CITIES

A decorative grouping of Fairy Cities made by the children of the Vienna schools. Painted in water colors by the children and then grouped into one large decorative panel. An excellent idea for a school grade panel



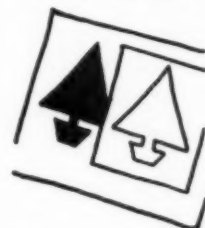
Two charming stencils by Emmy Zwybruck of Vienna showing the beauty of stencil work when done without concealing the stencil qualities. Stencil work has long been done by primitive and aboriginal peoples and has many possibilities and applications for use in the art of our school grades



Cut stencil  
for each color



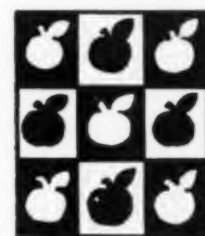
Apply  
chalk dust  
with cotton



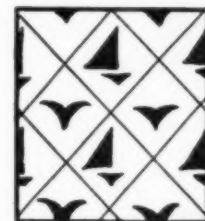
Move stencil  
along for  
all over or  
repeat design



Two ways of  
using stencil



Using stencil  
& templet

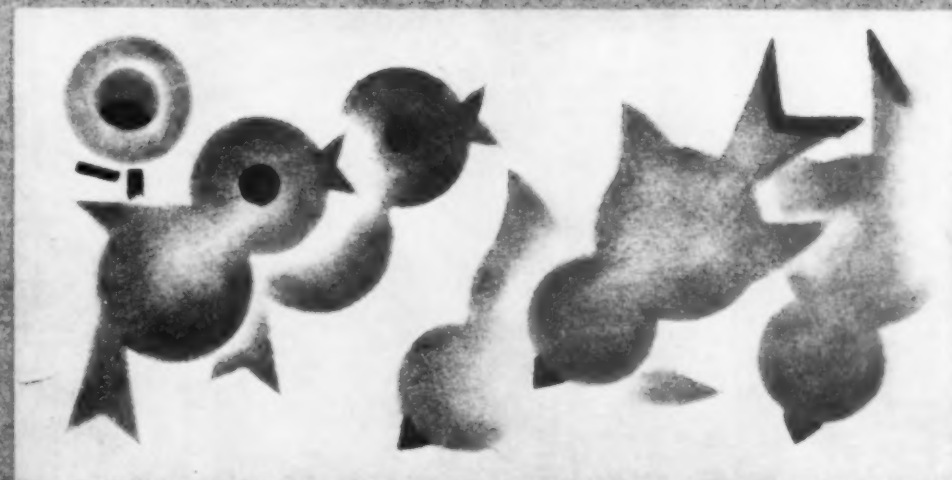


Attractive  
arrangement

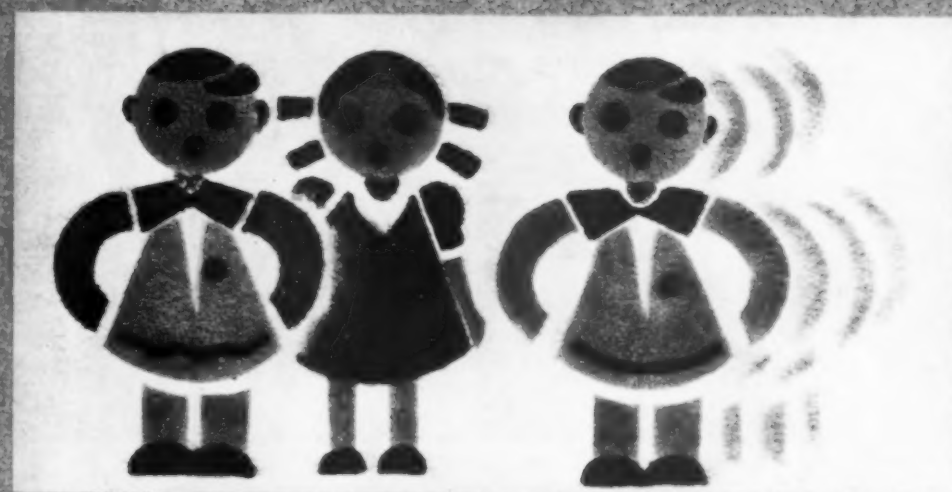
## CHALK DUST STENCILS



The Simplest Forms Make Artistic Decorations



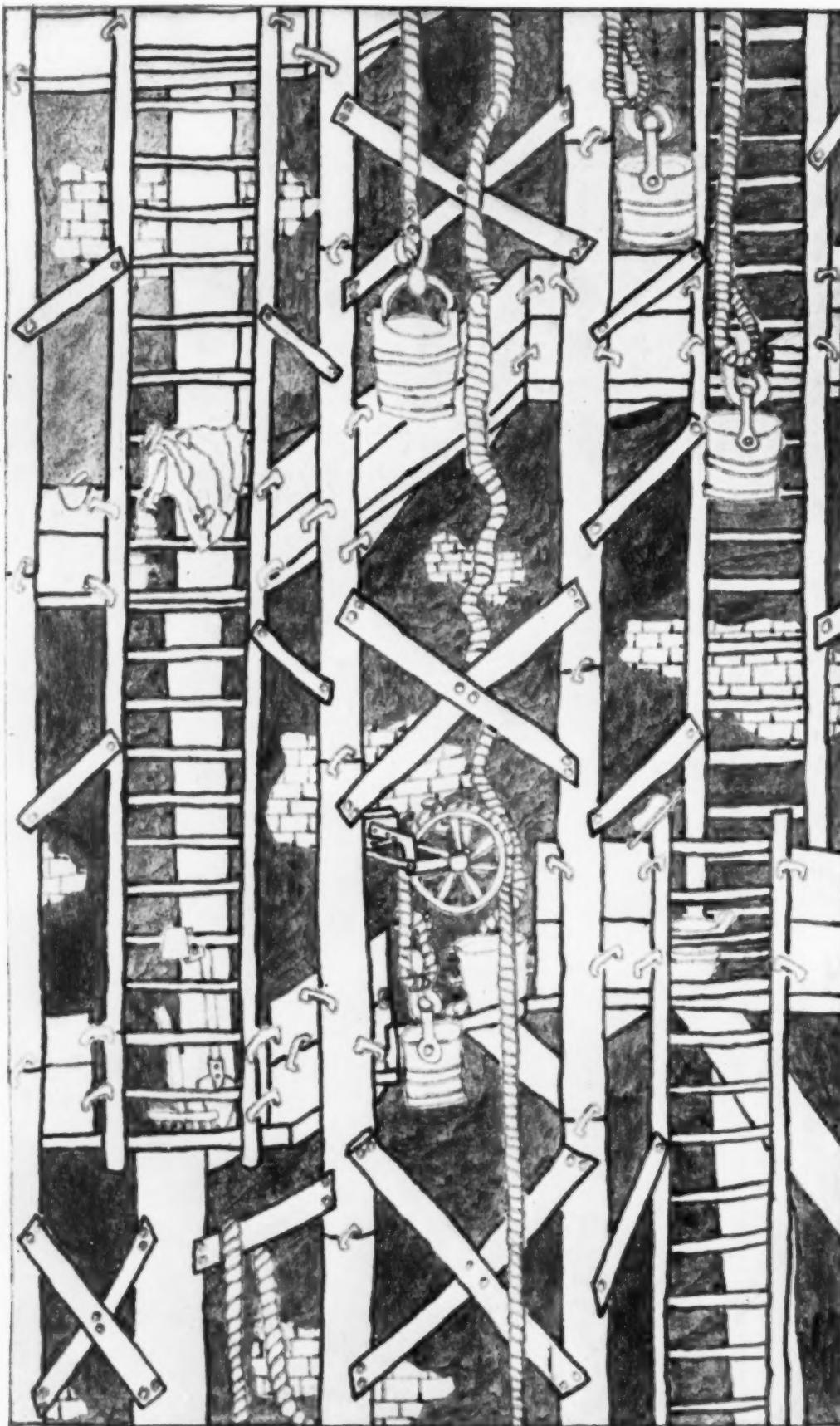
Nature Forms Repeated Become Rhythmic



Stencil Figures Have A Charm All Their Own

With the use of stencils and templates, simple in shape, a piece of colored chalk or chalk-crayon and a bit of cotton, a lot of fun and good results are possible





*Courtesy of International School of Art*

A twelve-year-old Vienna School pupil's drawing of a building section in construction, making of the drawing a decorative design

**It's a far cry from  
Oct. 10. 1738**



On that day at Springfield Pennsylvania was born the American Benjamin West who was, years later to succeed Sir Joshua Reynolds as president of the British Royal Academy

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# ART HELPS

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## WHITE BLACKBOARD

The White Blackboard will certainly be a boon to Art Teachers if it becomes widely adopted for schoolroom use. Any art teacher knows how reversed her demonstration can become on a blackboard in white on black when her students have to do their art idea in black on white paper.



I have drawn with charcoal on the white or cream granulated sample of white blackboard and it is a fascinating surface to draw upon as every accent of the charcoal or crayon in slightest variation is recorded on the surface. The lightest erasure with a chamois skin eliminates any part to be erased. The lighter surface of the white blackboard is bound to add with its lighter note a much needed cheerful quality to the schoolroom.

Continued on page 10-a

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# APPLIED ART

by Pedro J. Lemos

EDUCATION AND EDITOR  
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"APPLIED ART" contains 398 pages of text and illustrations, with 37 additional pages in color. A large descriptive circular in color will be sent upon request.

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**Pacific Press Publishing Association, Mountain View, California**

Art teachers are surely going to be a group who will endorse this new idea in schoolroom interiors.

In experimenting with the surface of the granular glass surface of the white blackboard in our test shop it was found to be a perfect surface for granular line drawings for perfect engraving copy, for illustration purposes. A thin tracing of tissue paper, smooth in surface if placed over the white blackboard surface, produces a clear defined grease crayon or pencil drawing, every particle of the line or shading being perfect copy for a line process engraving. Changing the paper to new locations on the glass surface results in increasing the depth of shading as needed.

The Editor invites manufacturers of new or standard art materials to send him examples for experimentation and research in the School Arts Test Shop, for the possible creation or development of new uses for such materials in the classroom and studio. All materials for testing should be mailed to School Arts Editor, Stanford University, California

### NOTES

In the *Universal School of Handicrafts* many new materials have recently been developed, providing a very broad range for individual expression. For instance, with plastic marble, which does not require kiln firing and is suited to ceramics as well as modelling and casting, it is possible to add these subjects to the regular curriculum. The equipment costs are very nominal. Permanent three-dimensional forms in color are practical even in the lower grades. Rubber moulds, made from plasticine originals, permit casting in plastic marble even though there may be extreme undercuts.

Great progress has been made in developing permanent colors for use on leather. In the

Universal School of Handicrafts, tooling cowhide and tooling steerhide are favored for vigorous as well as subtle effects in high or low embossments from original designs. Those who are born with a preference for fabrics may express themselves on Navajo looms. The new Webster loom permits great freedom in simple technique that appeal to varying ages.

Over 2500 distinctly different articles were made in the Universal School of Handicrafts—referred to as the "happiest spot in Radio City"—last year, because students had 2500 different "brain children." The quality of the results reflects the enthusiasm of the students, who have been given an opportunity to do creatively, what they loved most to do.

The death, last January, of Robert B. Harshe, Director of the Art Institute of Chicago, left a vacancy which has been filled by the appointment of two men as co-directors. Daniel Catton Rich has the title of Director of Fine Arts and Curator of Painting and Sculpture. Charles Harvey Burkholder has the title of Director of Finance and Operation. Mr. Rich has been on the staff for the past ten years, and has assisted Mr. Harshe in planning and preparing many important exhibitions. He is well known as a lecturer and writer on subjects related to fine arts.

While on matters related to the Art Institute, it should be of interest to all who are within a reasonable distance of Chicago that many exhibits are now open for a limited time only, in addition to the permanent collections which are always of great interest and value.





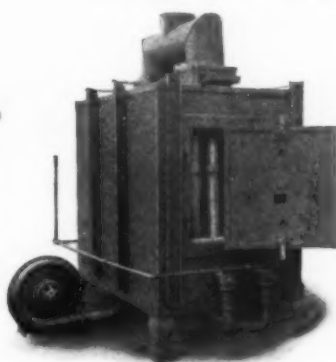
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## LEARNING BY DOING

(Continued from page 14)

• The senior high school program is so departmentalized that it seems impossible to have a full integrated program until there can be more correlation in subject matter. In the art department, the Design should be purely creative and not copy work. There is always a chance for integration between the art department and the other departments in the high school. For example, the pupil interested in Literature may correlate with this in his Art class the costume study of the different periods covered and interior decoration or perspective drawings of the homes or buildings.

• Fundamentally speaking, the worthwhile and lasting purpose of education is the development of the personality. With the unfolding of his inner nature through creative expression, the child is learning to acquire knowledge for himself by building up from his own experiences. His initiative is increased as he depends on his own mind to reason out his problems. This develops courage, self-control, enthusiasm, and force, all of which go to make up a strong character and a pleasing personality.

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## WORCESTER DEDICATES A JUNIOR HIGH SCHOOL MURAL



Photo by Advertisers Studio, Providence

Worcester, Massachusetts, the home of the *School Arts Magazine*, had added to its rich traditions in the field of art appreciation by unveiling a beautiful mural painting in its latest school building—the Providence Street Junior High School. A combination of circumstances make this event unique. First of all, it marks the initiation of the Worcester Public School Art League's plan to decorate similarly other schools to further children's art appreciation.

Again, the ceremony dedicated a concrete expression of the keen interest of Mrs. Lucius B. Knowles, who during her lifetime was profoundly concerned with school children's appreciation of, and training in, art, and who in her will left the Knowles Art Fund to further that interest.

The mural also honors the memory of Worcester's first recorded "rugged individualist," Digory Sargent, who, when the early settlement of Worcester was abandoned, refused to move out with his family, even when so ordered by the

colonial authorities from Boston. The only man left in the town, he was murdered by Indians and his family carried off into captivity in the Winter of 1703-04. According to legend, the Sargent homestead once stood where the Providence Street Junior High now is located.

The mural's theme is this event. It was painted by Will S. Taylor who was educated in the schools of Worcester and is now head of the Art Department at Brown University. Because of his knowledge of Worcester and its history, Mr. Taylor was selected as the artist. The selection was made by the Worcester Public School Art League, whose mural plan is underwritten by the Saint Wulstan Society.

At the ceremonies he explained his mural, its significance, and its historical background.

This imposing canvas, 6 by 18 feet, will greet the eyes of thousands of children in the years to come and its effect can be nothing less than elevating.

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|     | Art Ages, Pedro J. Lemos,       |        |
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School Arts, September 1938



# Grade Teachers—Here is How to Make Art and Social Science Teaching Twice as Interesting.

*Typical scenes in classrooms where art is playing an important part in the teaching of social studies . . .*



Seventh grade class of boys and girls in Grand Forks, North Dakota use puppets to correlate manual arts, sewing, music, and literature



Geography is an easy lesson for fifth graders in Kalamazoo. See that map of Alaska on the floor. Note the three girls escaping the bitter cold of Alaska by sitting on the radiator

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- 7 Design—The Design Unit
- 8 Design—The Application
- 9 Posters
- 10 Lettering and Booklet Making
- 11 Holiday Projects
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- 14 Home and Garden
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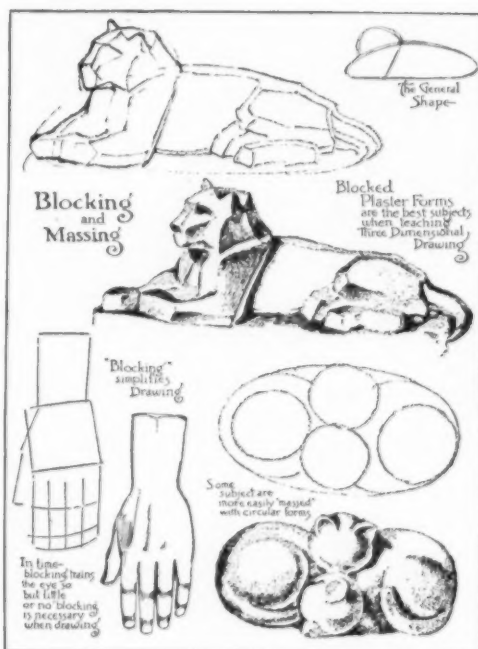
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Each plate is large size, "11 x 14". Plates are enclosed in large folder style cover. This is the first strictly drawing publication Mr. Lemos has assembled in 10 years. In its plates he has assembled every essential method which he learned as a student and perfected as a teacher. This portfolio also includes Mr. Lemos' introduction to this approach to drawing and a list of the Caproni Models used. Put this on your list for immediate fall purchase. Better still, send this coupon today. Send only \$1.95

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## NEW BOOKS for the ART TEACHER

Publishers are invited to send books for review in this column—books related to art education only. They should not be sent to the office of publication in Worcester, but to the Review Editor, School Arts, 100 Waverley Oaks, Palo Alto, California.

500 PICTURES TO DRAW, by Joseph F. O'Hare. Bridgman Publishers, Inc., Pelham, N. Y. Price, \$1.50.

That's all there is to it—500 pictures to draw. No details of procedure, how to hold your hand, how to move your arm, degrees of pencils and quality of pens—just 500 pictures to draw. And they are all drawn for you, on the right-hand page leaving the left-hand page blank for you to practice on. But the drawings are progressive, from the foundation lines to the finished picture. Take, for instance, page 64—a football player and a boxer. Three steps: (1) a dozen lines and an oval outline the figure; (2) the same lines with contours of muscles added; (3) complete uniformed figure with construction lines omitted. Very simple, very bold, but entirely correct as to proportions, posture, etc. It looks like a good, practical book for the teacher, the pupil, and even the ignorant adult who really would like to know how to draw a monkey. Page 18 tells the story in a few strokes of the pencil or pen. Size 7 by 10 inches, 128 pages, handsome yellow cloth binding.

STAINED GLASS OF YORK MINSTER. Treasures of Art series. The Studio Publications, Inc., New York. Price \$2.50.

This folio, like "Dutch Flower Pieces," contains eight plates in full color, each more than 100 square inches in size, accompanied by a short account written by an acknowledged authority, in this case Canon F. Harrison, M.A., F.S.A., Chancellor and Librarian of York Minster. There is also a preface by the Dean of York.

The stained glass of York Minster is outstanding in its beauty, and neither trouble nor expense was spared to secure these large scale color reproductions. A study of the richness of color and the detail of design will be invaluable to all who are interested in the art of stained glass. We highly recommend this folio for schoolroom use during the study of stained glass design, and particularly during the Christmas and Easter seasons when glass projects on window decoration are in order.

The folio is 11¼ by 16½ inches in size, paper covered.

GIOTTO TENDED THE SHEEP, by Sybil Deucher and Opal Wheeler; illustrated by Dorothy Bayley. E. P. Dutton & Co., New York. Price, \$2.50.

Tending sheep is a dog's life, literally. Some natures enjoy the quiet, solitary, more or less inactive pastoral occupation without other means of entertainment. Not so Giotto who at the age of ten tended his father's flock in the hills of Italy. His active mind and hands must be occupied; his creative genius and appreciation of the beautiful, even at that age, must have been inspired more or less by the beauty and the grandeur of the surrounding country. So Giotto, according to the story in this delightful book, found a piece of

Continued on page 15-a

flint and with it scratched pictures on the mountain rocks. His scratching must have been unusually true to life, for a certain traveller riding by on his horse, and stopping to ask directions of the boy, noticed the outline of sheep scratched on the stone. The traveller was none other than Cimabue, the great 13th century Florentine painter. He was deeply impressed with what he saw, and he immediately secured permission to take the boy Giotto to his home in Florence and teach him his great art. The story of the life of Giotto di Bondone, who became more famous than any of his contemporaries, and whose story of Saint Francis on the walls of the church in Assisi is a masterpiece, is a romance of great esthetic and spiritual value.

Mechanically, this book is unusual. The size is 8½ x 11½ inches. The paper is a heavy, salmon-tinted stock of fine texture for the many beautiful sketches all printed in colors. Authors, artists, publishers, have co-operated with good taste and real art in producing a book which should be in every school and every home. Its influence can be nothing less than inspiring.

**HAWTHORNE ON PAINTING**, from students' notes collected by Mrs. Charles W. Hawthorne. Pitman Publishing Corporation, New York. Price, \$2.00.

During the thirty-one years of the life of the Cape Cod School of Art, Charles W. Hawthorne touched the lives of many people and in many ways. From all parts of this continent these former students have contributed notes from their notebooks taken from the life and teaching of this great master. The ninety-odd pages of this book reflect the ideals of a man whose reputation has stood the test of time. The introductory Appreciation by such an authority as Royal Cortissoz, is one of the finest things in print. Whether the art-teaching of Charles Hawthorne is acceptable to all artists is beside the point. Hundreds of those who failed at first to understand him, lived and wrought by the inspiration of his teaching when its significance dawned upon them. To read these notes and comments covering the application of art principles in the drawing and painting of all manner of subjects, is in itself an education. One cannot fail to gain great help by such a reading. May we quote just one paragraph from the chapter on Still Life, which shows the spirit of the man:

"This stove is painted with a soul—there is as much beauty and religion in the painting of this black iron stove as in any of your so-called religious paintings. That is sacred—you have put your heart in it. One of the greatest things in the world is to train ourselves to see beauty in the commonplace. Out of a consideration of ugly tones grows a real beauty—a freight car or a washline of clothes may be as handsome as a sunset. Discover beauty where others have not found it."

**POTTERY OF THE ANCIENTS** by Helen E. Stiles. E. P. Dutton & Co., New York. Price, \$2.50.

Opportunely enough, in perfect harmony with the general subject of the September number of *School Arts Magazine*, "Man's First Art," appears upon our desk this book seemingly made for the occasion. We cannot have too much information concerning the Arts of the Ancients, for from them we learn many facts upon which to build our own civilization. "Pots speak a kind of language with which they tell us many things

*Continued on page 16-a*

*School Arts, September 1938*

## **\$1** *Costume Ideas for Pageants and Plays* spent for this portfolio will save you many an hour of heartbreaking search for costumes **HISTORY OF COSTUME DESIGN** from the Early Egyptian to the Victorian Period

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There must be something unusual found only in these plates because 14 large printings have already been purchased by teachers—the portfolio is now in its 14th printing. This is the sort of recommendation which counts.



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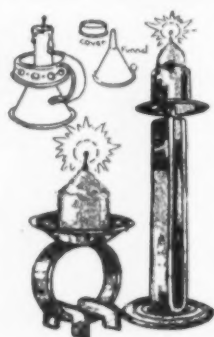
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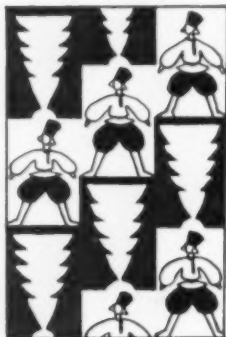
17 fine plates, 8 1/4" x 11" and 11" x 17", plus one plate in full color, give you a complete set of instructions, diagrams, designs and processes for doing metal work in school at the lowest possible cost and with a few easy-to-get tools.

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## Textile Decorating

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SEPTEMBER 1938

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about those who made them and the times in which they lived. Rocks can tell us a story of the earth on which we live; ad pottery, which is made from the earth, can tell us a story of man." With this thought as an incentive the author has made an exhaustive study of ceramics and gives us in this book excellent illustrations of ancient ceramic art and historic notes culled from reliable sources. Here will be found a chapter on Egyptian pottery; one on Clay Tablets, Bricks, and Lustered Tiles; one on Vases of the Greeks; Chinese Porcelain; and the ceramic art of other ancient peoples. All this is condensed to the most practical point, and the halftone cuts are numerous and splendidly executed. Supporting Miss Stiles is the well-known Professor of Ceramic Art at New York State College of Ceramics, Charles M. Harder, from whose Introduction the quoted lines are taken.

It would seem that with the September number of *School Arts Magazine* and a copy of "Pottery of the Ancients," teachers should be well-equipped to carry on an intelligent and interesting course in the Art of the Ancients.

Continued on Cover 3

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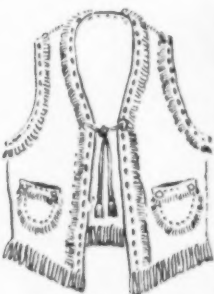
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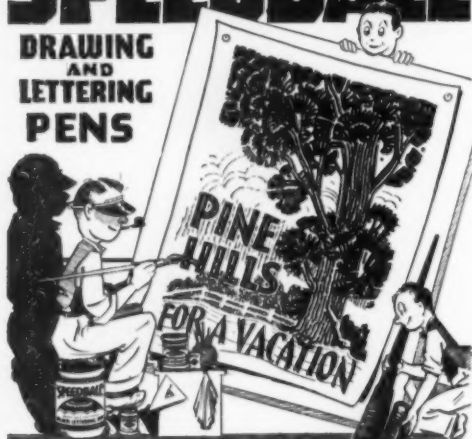
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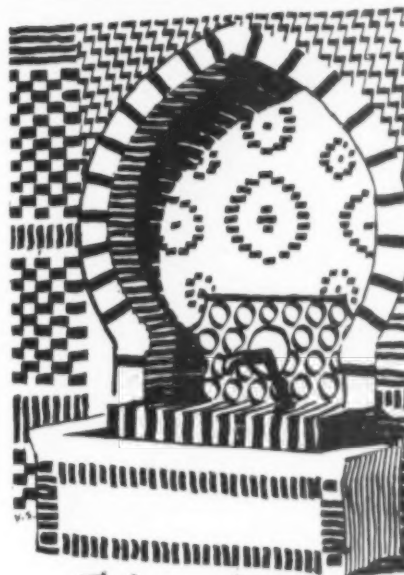
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## TEACHER'S BIBLIOGRAPHY

Still other books dealing with the Pueblo Indians, their arts, crafts, social life, and customs: Bonser and Mossman: Industrial Arts in the Elementary School, 1935

Buttree: Rhythm of the Redman, Barnes, 1930

Coleman: The Drum Book, Lincoln School

Coleman: Creative Music for Schools, Book I, Lincoln School

Crane: Indians of the Enchanted Desert, Little Brown, 1926

Curtis, N.: The Indian's Book, Harper, 1927

Fergusson: Dancing Gods, Knopf, 1931

Huckel: American Indian First Families of the Southwest, Fred Harvey (Excellent pictures and informative matter)

Goddard: Indians of the Southwest, American Museum of Natural History, 1931

Hough: Hopi Indians, Torch Press, 1915

James: Indians of the Painted Desert Region, Little, 1903

Judd: Wigwam Stories

LaSalle: Rhythms and Dances for the Elementary Schools, Barnes, 1926

Lummas: Mesa Canyon and Pueblo, Century, 1925

Smith: Indian Tribes of the Terraced Houses, Knickerbocker Press, 1912

Verrill: Our Indians, Putnam's Sons, 1935

## BOOKS FOR CHILDREN

Some of the books listed will be of value to children in research because of authentic and fine illustrations only. Those at Third Grade level indicated by\*.

Buff: Dancing Cloud, Viking Press, 1937 (Navajo story, beautiful illustrations)

Cannon: Pueblo Girl

Cannon: Pueblo Boy

Dearborn: How the Indians Lived,\* Ginn, 1927

Fish: Teepee and Wigwam, Thomas Rockwell Co., 1931

Harrington: Komoki of the Cliffs, Scribners Sons, 1934

Hoffman: Tu Kwi of the Peaceful People

Holling: The Book of Indians, Platt and Monk Co., 1935

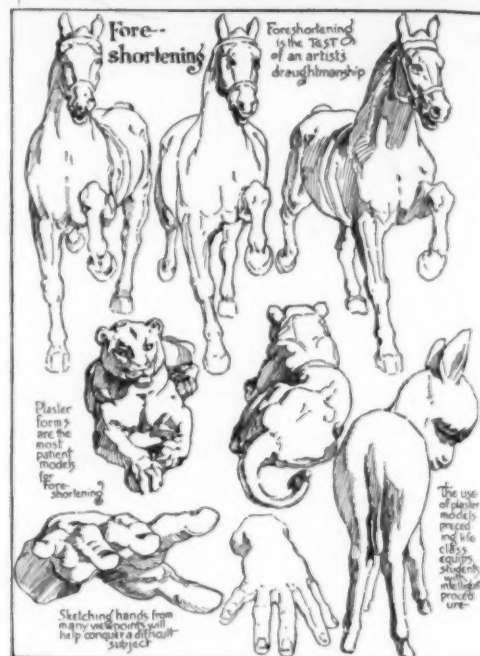
Kellogg: Indians of the Southwest,\* 1936

Moon: The Magic Trail, Doubleday, 1928

Moon: Missing Katchina, Doubleday

(Continued on page 16-a)

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